

33rd EAS Conference
European Association
for Music in Schools



Advance Democracy

Participation, Diversity,
and Social Cohesion in
Music Education

Book of Abstracts



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EAS - European Association for Music in Schools

A very warm welcome to the European Association for Music in Schools!

The music educators – teachers, artists, scientists – for whom the EAS serves as a platform, are committed to developing and improving music education throughout the countries of Europe. We would like to invite everyone involved to use the association as an opportunity for mutual support, exchange of information and collaboration.

EAS in the Network of Music Education in Europe

The activity of EAS is integrated into a multifaceted network of initiatives, associations and projects related to music education inside and outside Europe.

The self-conception of EAS is consistent with UNESCO. So the EAS stands for an active exchange and dialogue of cultures, based on respect for the diversity and difference in cultural traditions.

EAS is the European co-operation partner of ISME, member of EMC, and was significantly involved in the implementation of "meNet".

EMC, and is involved in a number of international cooperation projects. Currently EAS is involved significantly in the TEAM (Teacher Education Academy Music) project.

University of Music and Performing Arts Vienna

The mdw - University of Music and Performing Arts Vienna - is one of the world's largest and most renowned universities specializing in music, theatre, and film. Founded in 1817, the institution combines a long artistic tradition with innovative research and education in the performing arts. Today, the mdw hosts more than 3,000 students from over 70 countries and offers approximately 115 degree programmes across 25 departments, covering artistic practice, music education, and interdisciplinary research. Located in Vienna - one of Europe's historic musical capitals - the university plays a key role in shaping international artistic and academic discourse in music and the performing arts.

<https://www.mdw.ac.at/>



Department of Music Education Research and Practice - IMP

The Department of Music Education Research and Practice (IMP) is dedicated to foundational research in music education, the development of concepts and materials for educational practice, and the cultivation of musicking practices that are both artistically grounded and pedagogically meaningful. Closely linked to this research is the education of students who will initiate and support musical learning in schools, music schools, community music, and outreach contexts.

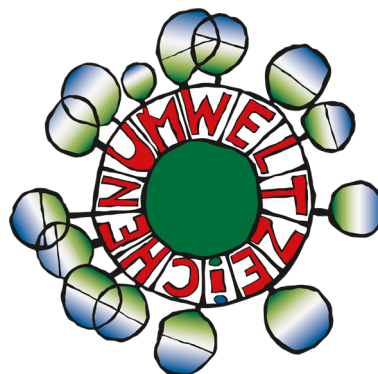
The institute brings together several areas of music education, including General Music Education (Music Teaching in Schools), Educational Sciences, Elementary Music Education, Instrumental and Vocal Pedagogy, and Music in Dialogue (Community Music / Music Mediation). Research at IMP addresses professional development, learning processes, cultural and aesthetic education, and inclusive pedagogical approaches.

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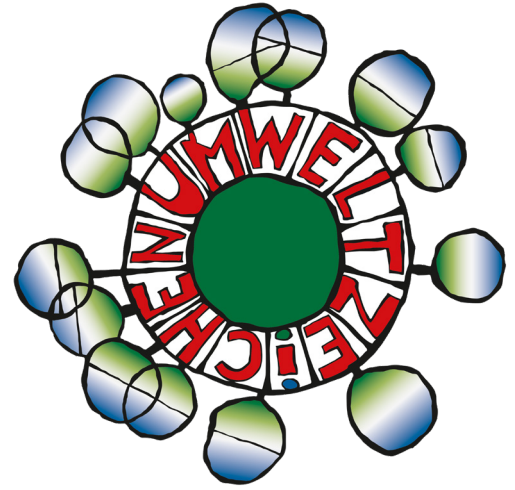


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Green Event



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If you would like to learn more about our university's environmental commitment, have a look at the website of the Sustainability Coordination Office:

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Code of Conduct

Non-Discrimination & Anti-Harassment Policy

The EAS is dedicated to principles of inclusion and fairness and is committed to equality in representation and opportunity at events and within the structure of the association. This includes actively seeking the representation of and input from members of diverse backgrounds to develop greater inclusivity in the organisation. To this end, during the planning, implementation and constitution of events, and the conduct of business relating to the EAS, committees, working groups and individual members of the Association should consider and apply principles of equality and diversity to the fullest possible extent to ensure that no individual is disadvantaged as a result of factors or status such as:

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- Disability
- Physical appearance / body size
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- Employment status, such as full-time, part-time, retired, unemployed, type of institution, and academic and non-academic affiliation
- Gender identity and expression
- Nationality
- Marital status
- Parental and care-giving status
- Race and ethnicity, including a consideration of the specific circumstances of First Nations/Indigenous peoples colonised and formerly colonised by white colonial empires
- Colour
- Regional distribution or affiliations
- Citizenship status
- Religion and belief
- Sexual orientation
- Social class

Discrimination or harassment of colleagues will not be tolerated in any form. If you are being harassed, or notice that someone else is being harassed, please try to communicate your perceived issue to the person yourself, ask for help from the community, ask for support from a trusted peer, or inform a board member. Harassment includes: offensive verbal comments, sexual images visible in public spaces, deliberate intimidation, stalking, harassing photography or recording; sustained disruption of talks or other events; inappropriate physical contact, and unwelcome sexual attention.

The EAS and conference host colleagues are concerned to assist those experiencing harassment to feel safe for the duration of the conference.

Participants are expected to follow these rules at all conference venues and conference-related concerts and other social events.

Keynotes

Wolfgang Beutel

Leibniz University Hannover, Germany



Wolfgang Beutel is a Deputy Professor of Political Education at the Institute for Democracy Education at Leibniz University Hannover. He was involved in the founding of the project "Demokratisch Handeln" in 1989 and was CEO until 2020 at the Friedrich Schiller University in Jena. From 2010 to 2020, Wolfgang Beutel was a lecturer for "Democratic Citizenship Education" at the FU Berlin.

Since 2020, he has been a lecturer and project manager for the BMBF study "Monitor Demokratiebildung" at the Institute for Didactics of Democracy at Leibniz Universität Hannover. Since July 2022, he has been representing the (deputy) Professorship for Didactics of Political Education.

Wolfgang Beutel studied Education at the Eberhard Karls University of Tübingen, and took his state exams in German literature and language, political science and educational research. In 1996, he received his PhD from the University of Jena on the topic of "School as a Place of Political Education" (sci). Wolfgang Beutel has been a member of the jury of the German School Award since 2006. He is a founding editor of the "Jahrbuch Demokratiepädagogik und Demokratiebildung" and co-editor of the "Handbuch Demokratiepädagogik".

EDUCATION FOR DEMOCRACY AS A CHALLENGE

Beutel, Wolfgang
Leibniz University Hannover, Germany

Democracy education, or education for democracy, is currently in high demand. It is frequently presented as a response to the multiple crises facing politics and society, as well as to the visible erosion of trust in constitutional liberal democracy. This assigns a fundamental responsibility to the education system. However, the task is not so simple. Schools and educational institutions alone cannot resolve broader political or societal problems. Rather, they must engage, with continuity and professional expertise, in the sustained work of education for democracy. A central challenge lies in addressing the comparatively undemocratic institutional structures of schooling, which are difficult to alter at a fundamental level.

This involves reconsidering the specific relationships between teachers, parents, and students, and especially mitigating the asymmetries of power inherent in the assessment of learning. As a whole, educational institutions must commit to a long-term process of democratic school development.

Such a process depends on clarifying key concepts: What is meant by "democracy"? How are "education," "learning," and "upbringing" to be understood? Is it possible to establish a shared conceptual framework? Can a school system that is often organized around notions of homogeneity in age groups, learning cohorts, and academic disciplines, open itself to the diversity, plurality, and individualization associated with democratic life? Do teachers welcome independent and critically engaged students who participate in decisions about curricular content and its evaluation? And what specific opportunities for democratically grounded learning emerge within music education?

This keynote lecture offers an introduction to the central concepts, and traces the development of the discourse on democratic school development to date.

Nate Holder

Royal Northern College of Music, United Kingdom



Prof Nathan Holder is an award winning author, international speaker, musician and education consultant. With over a decade of experience, Nate has been advocating for inclusive and diverse music education globally through speaking engagements, writing, and consultancy.

As an experienced public speaker, Nate has led numerous CPD training, workshops and lectures for schools, universities, and hubs to tackle issues including pedagogy and critical perspectives in Music classrooms, departments, and boards.

His collaborations include working with top artists such as Ghetts, Emeli Sandé, and Ed Sheeran, as well as with leading companies and organizations like BBC, Hal Leonard Europe, Oxford University Press and Harper Collins.

Nate's contributions extend beyond his consulting work. He serves on the board for Flat Books, Music Teacher Magazine, and is a member of the Advisory Group to the Africa APPG's Inquiry into Africa in the UK Curricula. Currently, he holds the position of Professor and International Chair of Music Education at the Royal Northern College of Music.

As an author, Nate has written seven books, including 'I Wish I Didn't Quit: Music Lessons' (2018), 'Where Are All The Black Female Composers' (2020), and the award-winning 'Listen and Celebrate' (2022). His work aims to inspire and empower learners and educators to embrace inclusive and diverse music education.

MUSIC & COLONIALISM

Holder, Nate

Royal Northern College of Music, United Kingdom

If Western European colonialism shaped the world we inhabit, music education — emerging from that same modernity — cannot exist outside its structures and effects. During this keynote, we will explore how rethinking music education's purpose demands confronting colonial power, navigating contemporary politics, and drawing on performances like Bad Bunny's recent Super Bowl halftime show to model decolonial practices across classrooms and communities.

Our current systems dictate what counts as 'good' music, whose histories dominate, and who even chooses to study it. Left unchecked, these Eurocentric structures relegate music education to the sidelines, evident in funding declines not from music's intrinsic worth, but from a lack of clarity and direction amid marginalised voices.

By unpacking how Western classical canons have long sidelined non-European musics, entrenched racial hierarchies, and rigidified pedagogy, we deconstruct to reconstruct a plurality of approaches that honour historical traumas, engage present struggles, and envision decolonial futures. Though these approaches can challenge us, it is only through bravery in broaching them can we curate transformative music educations for all, helping to revitalising funding, relevance, and equity to empower all.

Yvonne Wasserloos

Mozarteum University Salzburg, Austria



Prof. Yvonne Wasserloos studied Musicology, Modern and Contemporary History, German Literary Studies, and Scandinavian Studies (Danish language and culture) at the University of Münster (Germany). She wrote her dissertation “Kulturzeiten. Niels W. Gade und C.F.E. Horneman in Leipzig und Kopenhagen” (Münster 2002) on Danish-German cultural transfer. In 2014 she habilitated at the Folkwang University of the Arts in Essen with the thesis “Music and State. Dimensions of interaction in the 20th century”.

She worked as guest Professor for Music and Cultural History at the Universities of Berlin, Düsseldorf, Copenhagen, London, Leuven etc. From 2017–2022 she was a Professor of Musicology at the University of Music and Theater in Rostock. Since October 2022 she has been university professor for Musicology at the Mozarteum, University of Salzburg.

Yvonne Wasserloos is co-founder and co-editor of the interdisciplinary publication series “Schriften zur Politischen Musikgeschichte” (“Writings on Political Music History”) (Vandenhoeck & Ruprecht, Göttingen). In autumn 2023, she founded the research focus “Music and Power” (AMUM) at the Mozarteum University: <https://www.moz.ac.at/de/studium/departments/musikwissenschaft/musik-und-macht-dimensionen-und-kontexte>

Main research topics:

- Music, society and politics in the 19th-21st century, esp. National Socialism, Right-wing Extremism and Democracy
- Occupation music in Denmark (1940-1945)
- Music and remembrance culture
- Cultural transfer processes
- History of institutional music education in the 18th and 19th centuries

'DESTROY DEMOCRACY' – UNDERMINING SOCIETY THROUGH MAINSTREAM-MUSIC AND AI-GENERATED HATE

Wasserloos, Yvonne
Mozarteum University Salzburg, Austria

Anti-democratic groups have been expressing themselves and staging performances through various musical formats for more than 30 years. In the recent past, for around 15 years, the political activities of the far-right scene in Europe, i.e. the Identitarian movements, have been shaped by a common strategy. At its core is a move towards the mainstream at the centre of society, and the suggestion that it is not a niche phenomenon anymore but part of a broader social consensus. This is achieved through deliberate 'cultural camouflage', behind which lie aggressive, harmful, and even destructive intentions directed against democratic values.

Music and its media play an important role. Since 2010 in particular, audio-visual productions have been added to reach a wider target audience. The use of "mainstream"-music and -media obscures extreme-right, radical positions through the misuse of different genres of pop music and film music. Behind this lies a self-image of heroism that sees itself as a fighter against social and cultural change.

Recently AI has been playing the role of a game changer. Parallel worlds are created through the production of one's own music and images in enormous quantities and at tremendous speed. So called AI-generated hate songs and Deepfake Music open up a completely new and even more worrying dimension to popularise and spread exclusion.

The lecture traces the increasing use of music and media within the European far-right scene, each with a new phase beginning in 2010 and 2022, in order to make racism, antisemitism, misogyny etc. 'consumable' and even 'shareable'.

Abstracts

Posters

We would also like to thank those participating in the Doctoral Student Forum, who will present their posters:

Mark Aitchinson, Thekla Andreou, Irem Avgin, Alexandra Aykaeva, Philipp Becker, Rachel Bee, Bahareh Behzadaval, Desiree Calcavara, Alessandra Cortelazzo, Hubert Giesinger, Urškar Kumar, Anna-Katharina Kürschner, Momiza Kurshumlia, Yiannis Litos, Vivian Malozzo, Florian Oettl, Vilam Pomanová, Špela Pučko, Ramona Roemer, Nina Roska, Dario Tandurella, Stepanka Vojtasova.

MUSIC TO TOUCH: LEARNING BRAILLE MUSIC NOTATION TO FOSTER DIVERSITY AND DEMOCRACY

Amatruda, Giulia
Conservatorio of Cagliari, Italy

Background

In a society increasingly concerned with inclusion and diversity, music education offers a privileged space for cultivating democratic and relational competencies. Braille music notation, often unfamiliar even to professional musicians, provides a concrete opportunity to reflect on different modes of perception, access, and representation of musical knowledge. (Baker & Green, 2017). The relationship between music, accessibility, and disability has been explored through various perspectives emphasizing the transformative potential of inclusive practices (Howe et al., 2016; Salisbury, 2008).

Aim of the Research

This study explores how learning Braille music notation can enhance awareness of inclusion, equity, and participation among sighted conservatory students. The project aims to understand how this learning process can contribute to shaping future musicians and educators who are more sensitive to diversity and accessibility in music education (Jellison, 2015).

Method

The research is based on an experimental training program consisting of sessions addressed to students in music education. The course introduced the basics of Braille and Braille music notation through transcription exercises, simulated tactile reading, and collaborative activities. Qualitative data were collected through participant observation, interviews, and reflective writings to examine shifts in students' perceptions of inclusion and musical accessibility.

Results

Preliminary findings indicate a significant increase in students' awareness of sensory barriers and a more open attitude toward inclusive teaching practices. Learning Braille was perceived as an exercise in empathy and cooperation, reinforcing the idea of music as a shared and democratic form of communication.

Conclusion and implications for music education

Teaching Braille music notation to sighted students not only broadens their technical and cognitive skills but also nurtures an ethical and democratic vision of music education. Integrating such experiences into teacher training programs can foster a genuinely inclusive and diversity-conscious educational environment.

Keywords: Braille music notation; diversity; inclusion; democratic education; empathy; music teacher training.

FOSTERING INCLUSION, DEMOCRATIC VALUES, AND SOCIAL COHESION IN PRIMARY EDUCATION THROUGH MULTIMODAL MUSICAL LEARNING

Bačlija Sušić, Blaženka (1); Čupić, Marko (2)

(1) *University of Zagreb, Faculty of Teacher Education, Croatia;* (2) *Meje Primary School, Split, Croatia*

The cognitive-emotional approach to music listening in Croatian primary schools introduces children to classical music, fostering musical competence and critical thinking. As a holistic experience, it encourages analysis, reflection and interpretation through listening, singing, playing instruments, rhythmic movement, and expressive activities including dance and drama (Vidulin et al., 2019; 2020). It nurtures inclusion, democratic values and social cohesion from an early age, supporting creativity, engagement and well-being (Bačlija Sušić & Šuško, 2025).

This study examines how this approach contributes to the development of musical competence and a holistic musical experience, while promoting democratic, inclusive and socially cohesive values. The research was conducted as a case study, connecting theoretical frameworks with context-dependent knowledge (Barrett, 2014), and exploring students' experiences through multiple sessions. Twenty-five sixth-grade students engaged with selected movements from Mussorgsky's *Pictures at an Exhibition*. Data were collected through observations, reflections and video analyses by the teacher and a music expert.

Involving students in group activities promoted agency, collaboration and mutual understanding, encouraging their authentic ideas and contributions. This inclusive approach fostered the development of musical skills and democratic awareness by enabling exploration of the diverse social groups represented in the musical piece. Role-playing both positive and negative characters enabled students to explore social dynamics like leadership, marginalisation and cooperation. Embodying these roles strengthened students' personal engagement with the music and its themes, reinforced peer relationships, fostered interpersonal sensitivity and heightened emotional involvement, improving musical recall and deepening social bonds, contributing to a greater sense of belonging and classroom cohesion.

These findings highlight the potential of multimodal music learning to enhance musical competence and foster social cohesion, and emphasise the importance of student participation and collaborative practices in music education. Further research is needed to confirm and expand these insights and explore how music learning can support inclusive, socially cohesive education.

Keywords: cognitive-emotional approach to music listening, inclusive democratic values, multimodal musical learning, music education, social cohesion

THE ETHICS OF AI IN MUSIC EDUCATION

Bade, Fabian

University of Music Luebeck, Germany

Major media shifts – such as the transition from the exclusivity of handwritten copies in monastery libraries to mass book printing, from the exclusivity of live musical experiences to sound recording, from the introduction of commercial radio, television, records and CDs – mp3 standard or streaming technologies – have always led to disaster in human history in that they have not challenged existing power relations, but have usually suspended existing orders in the short term. The question of who benefits or loses from this has always led to profound changes. The recent media shift brought about by the ubiquitous availability of generative AI is fundamentally different from previous media shifts for several reasons: AI has the potential to fundamentally change our own understanding of what it means to be human. This is due to the following points:

1. The constantly improving quality of AI tools can lead to a loss or weakening of the sense of uniqueness;
2. The understanding of moral responsibility in relation to human actions can be shaken;
3. Social bonds may change as people begin to feel closeness, empathy or trust in human-machine interactions;
4. Economic and social inequalities may (further) divide society, as access to technologies, tools and know-how may become a new feature of social inequality (cf. Sandel 2024).

The poster seeks to transfer these implications of philosopher Michael Sandel to the field of music education and present possible approaches to deal with and counteract to them.

Keywords: AI, ethical AI, good practice, media revolution, digital technologies

ENJOYING SINGING IN CLASS—IS IT ALL DOWN TO THE TEACHER?

Bieber, Patrizia (1), (2); Silas, Sebastian (3); Morina, Fitore (1); Müllensiefen, Daniel (4); Trautwein, Ulrich (1)

(1) *University of Tuebingen, Germany*; (2) *State University of Music and Performing Arts Stuttgart, Germany*; (3) *Hanover University of Music, Drama and Media, Germany*; (4) *University of Hamburg, Germany*

Singing is inherent to human development and equally forms the basis of music education (Sallat, 2018). It is said to have many health-promoting and society-building functions (Maury & Rickard, 2016), with studies particularly highlighting the creation of social cohesion (Mikkelsen, 2022), harmony and tolerance (Wiess & Maor, 2022), as well as cultural identity and individual well-being (Ilari et al., 2013).

Regarding today's challenges and trends that raise questions about the sustainability of music education, questions emerge as to how singing can be more deeply embedded in everyday schooling and what effects this might have. The influence of teachers, their motivation, and their teaching quality are key factors to be clarified here.

In our current study, we follow primary school students in the German program "SingPause" (<https://www.singpause.de>) where regular lessons are interrupted 20 minutes twice a week to systematically train children in singing. In a pre-posttest design, we investigate how children's musical competences develop during the program, and how children's musical self-concept (MS) as well as their joy of learning in the "SingPause" (JL) are associated with class affiliation and teaching quality. The longitudinal study is still ongoing; more results will be available in April.

First multilevel regression analyses of the pretest data (N = 113 children) revealed that differences in MS can be predicted by family music practice, individual instrumental playing, and teaching quality, with motivation by the teacher having the strongest predictive weight ($b = 0.22$, $p < .05$). The latter variable also showed a strong predictive weight for JL alongside gender and musical self-concept ($p < .01$).

The "SingPause" provides a promising approach to sustainable anchor music education in primary schools. However, preliminary results from the longitudinal study indicate that both prior musical experience and teaching quality could be highly relevant in achieving enjoyment when singing in class.

Keywords: singing in school, primary school, vocal training program, teaching quality

EXPLORING TRANSNATIONAL MUSICAL IDENTITIES: PATHWAYS TO A TRANSCULTURAL APPROACH TO MUSIC EDUCATION

Bosch Sanfélix, Mercé
Trossingen University of Music, Germany

The construction of identity is a complex process (Keupp, 1999). The desire to have an individual voice and the need to belong to a community compel us to shape our identity in a way that both acknowledges our uniqueness and aligns with that of our social group (Krappmann, 2021). This process becomes even more complex when we inhabit different cultural settings, shaping our identity with an awareness of our differences and similarities with others (Ilari, 2017). As identities are malleable (DeNora, 2017), this fluidity may position individuals in an ambivalent state marked by persistence, development, and hybridity, which can be contradictory (Bhabha, 2012). This study focuses on the development of transnational and transcultural musical identities. The aim is to explore the implications of this area of research for the development of culturally sensitive music education. In this context, a key question arises: How are transnational musical identities formed? And relatedly: What significance does transnationality have for the development of transcultural musical identities?

Following a qualitative methodology and within the framework of reconstructive social research (Bohnsack, 2021), 25 professional musicians who have lived in multiple countries were interviewed. The interviews were initially analysed using the qualitative structural content method (Kuckartz & Rädicker, 2022) to establish links between the interviewees' responses and the current state of research in this field. A second analysis was then conducted using the type-based content method (Ibidem, 2022) to establish connections between the interviewees. Finally, four interviews were analysed as case studies in line with reconstructive biographical research (Bohnsack, 2021).

This contribution provides an overview of the initial findings, focusing on the categories that emerged during the content analysis phase of the study, and the narratives that arose from the identified tension fields and their direct implications for developing a culture-sensitive approach to music education.

Keywords: Transculturality, Music Identities, Reconstructive social Research, culture-sensitive music education

LISTENING, PLURALITY, AND REFLECTION: RETHINKING DEMOCRATIC EDUCATION THROUGH THE TEACHING OF HARMONY AND AURAL SKILLS

Christofi, George

Cyprus Ministry of Education, Sport and Youth; European University Cyprus, Cyprus

Background

In formal music education, harmony and aural skills are often perceived as rule-bound subjects centred on accuracy and theoretical precision. While essential for developing musicianship, their emphasis on correctness and authority can limit their recognition as potential spaces for democratic reflection. Drawing on Hannah Arendt's conception of action as the appearance of freedom, and on Panagiotis Kanellopoulos's view of music education as a political and communicative practice, this study reconsiders the democratic dimensions of disciplined musical learning.

Aims

The poster asks: Can the teaching of harmony and aural skills become a site for participation and shared meaning while maintaining structural and theoretical integrity? It aims to reconceptualise democratic education not as collective activity, but as reflective autonomy—the capacity to think, judge, and listen critically within musical structure.

Method

The contribution adopts a theoretical and reflective approach, informed by the author's professional experience as a composer-educator in Cyprus. Philosophical analysis is combined with illustrative pedagogical situations drawn from harmony and aural training, focusing on listening, interpretation, and analytical judgment rather than empirical data collection.

Results

The analysis suggests that democratic learning in harmony and aural skills emerges through interpretive reasoning, plurality of hearing, and ethical listening. Examples such as multiple harmonic readings of the same passage, divergent aural perceptions, and historical reflection on theoretical rules demonstrate how precision and openness can coexist within structured learning.

Conclusions

The poster proposes that harmony and aural skills function as intellectual arenas of freedom, where democratic values—autonomy, tolerance, and dialogue—arise through disciplined listening itself. This perspective contributes to ongoing discussions on democracy, reflection, and ethical engagement in European music education.

Keywords: Music education, power and politics

TRAINING MUSIC TEACHERS WITH TRANSFORMATIONAL SKILLS FOR A SUSTAINABLE WORLD

de Jong, Kike; van der Vaart, Mariska; de Jong, Jaap
ArtEZ conservatorium, The Netherlands

The degree programme Music in Education at ArtEZ Conservatory Zwolle, the Netherlands, is known for her focus on society. The programme is strongly connected to not only primary and secondary schools and schools for special educational needs in the region, but also to civil society organisations, community centers and mental health organisations where students do research and gain practice experience as educators in music with diverse groups in society.

This year, we enriched our curriculum with the Inner Development Goals Framework. In 2015, the UN Sustainable Development Goals (SDG's) provided a comprehensive plan for a sustainable world by 2030 (innerdevelopmentgoals.org). The Inner Development Goals framework aims for fostering inner development towards more sustainable futures. The skills and qualities that the goals stand for, help us to live purposeful, sustainable and productive lives.

Being, Thinking, Relating, Collaborating and Acting are the 5 dimensions which contain a range of qualities and skills.

The framework offers future professionals guidelines to work on cultivating their inner life (Being), understanding our complex world (Thinking), caring for others and the world (Relating), building trust and working together (Collaborating) and leading and enabling change (Acting).

In this poster presentation, we share our first experiences working with this framework and show how it is linked to other parts of the curriculum.

Keywords: society, resiliency, degree programme, IDG's

UNDERSTANDING 'CULTURAL DIVERSITY' IN PRE-SERVICE MUSIC TEACHER TRAINING. DISCOURSE ANALYSIS OF STUDENTS' INTERVIEWS AND UNIVERSITY CURRICULA

Demelmair, Rosemarie
Universität Mozarteum Salzburg, Austria

'Cultural diversity' has been addressed in many music educational theories and concepts, such as Multicultural Music Education (Elliot, 1990) World Music Education (Campbell, 2016), Intercultural Music Pedagogy (Ott, 2011; Barth & Stroh, 2021) or Culturally Responsive Teaching (Lind & McKoy 2016). However, the problem of reproducing inequalities by addressing difference remains unsolved (Honnens, 2017), both in music classrooms and music universities. Thus, critical voices have been asking about the underlying reasons for continuous inequalities within diverse music practices in music teacher training (Buchborn et al., 2021) and consequences associated with addressing 'cultural diversity' (Tralle, 2024).

Based on such considerations my empirical research focusses on discourses of 'cultural diversity' that underly social practices of privilege, oppression and marginalization (Klingovsky et al., 2021) in music teacher training. I argue that 'cultural diversity', as we reproduce it, is embedded in power structures. Therefore, the research question addresses how 'cultural diversity' is being (re-)constructed and what knowledge on cultural differences and normality are being (re-)produced in this context? Following Bührmann's "reflexive diversity research programme (2021), I understand "diversity not as [a] given, but [rather] as an effect of diverse practices." Therefore, I analyse effects of practices that produce 'cultural diversity', including practices of normalisation (Foucault, 1977) or arrangements of differences (Bührmann, 2021).

The study draws on data from problem-centred interviews (Lamnek, 2005) with students of different semesters and music education university curricula. Through „interpretative-reconstructive discourse analysis and grounded theory methodology" (Gasteiger & Schneider, 2014), this study aims to uncover practices that shape our knowledge of 'cultural diversity' in music teacher training. Preliminary findings on power relations, hierarchies and differentiation that structure the formation of knowledge in music teacher training in Austria will be shared. The overall goal to critically expand reflexive positions on 'cultural diversity' in music (teacher) education shall be discussed.

Keywords: cultural diversity, critical diversity, power effects, normalisation

SHAME AND PERFORMANCE IN SINGING: AN INVESTIGATION OF THE RECIPROCAL RELATIONSHIP AMONG PRE-SERVICE MUSIC TEACHERS

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Background

Emotions are considered fundamental to both learning and performance (Barrett et al., 2016). Based on control value theory (Pekrun, 2006), the present study focuses on the negatively activating emotion of shame. Similar to fear and anger, shame correlates negatively with academic performance (Pekrun et al., 2011). In pre-service music teacher training, singing is a central component and essential for later professional practice, so it can be assumed that pre-service music teachers experience shame when singing (Dorsch, 2025).

Aim

The study aimed to investigate the reciprocal relationship between shame and singing performance. Based on theoretical assumptions and empirical findings, we hypothesized that shame is negatively correlated with singing performance.

Method

The sample consisted of 95 pre-service music teachers (age: $M = 23.90$, $SD = 4.87$; 83 female, 11 male, and one diverse) from various universities. Using an online survey, we measured shame (Bieleke et al., 2021) and the experience of shame as a state emotion while singing (own construction; based on Strasser, 2013), singing performance (Tan et al., 2021), performance motives (Engeser, 2005), global self-esteem (von Collani & Herzberg, 2003), and demographic and music-specific variables.

Results

The results showed that shame, both while singing and in singing performance, has a reciprocal relationship. Additionally, the results revealed two distinct latent classes of shame experience. Finally, the regression analysis results showed that both shame and the latent classes predict singing performance, with a variance explained of 32%.

Discussion

The results of our study show that shame and singing performance are negatively correlated among pre-service music teachers. The study thus contributes to highlighting the importance of the emotion of shame, which is essential for singing and later professional practice. It stimulates further research in music education to derive implications for music teacher training, especially for compulsory singing lessons at colleges and universities.

Keywords: Shame, singing performance, singing, pre-service music teacher, music teacher training

FLINTA* POP-MUSICIANS IN GERMAN MUSIC SCHOOL-BOOKS – A DISCOURSE ANALYSIS

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Schoolbooks play a crucial role in shaping knowledge production within (music) education (Grow & Roth, 2023; Grow & Henze, in preparation). In Germany, the use of music schoolbooks varies widely and often depends on the teachers' attitudes. The music schoolbooks present musicians, songs, genres, theories and historical knowledges, implicitly shaping ideas about what is (ir)relevant to learn and how topics should be viewed. Yet these representations are not always neutral: they are permeated by norms and normative perspectives.

Many music schoolbooks include genres from popular music and thereby highlight specific FLINTA*[1] pop-musicians, such as Beyoncé or Lady Gaga. Research in popular music studies shows that FLINTA* artists face particular challenges compared to cis-male musicians: limited visibility and role models, stereotypical expectations regarding instruments, genres, and performance styles, as well as normative ideas about their appearance and behavior (Whiteley, 2015; Schoop & Ptatscheck, 2022).

Building on these insights, the research project investigates how FLINTA* pop-musicians are represented in German music schoolbooks from an intersectional perspective (Grow et al., 2022; Grow & Roth, 2022). To address this gap, we conduct a discourse analysis that combines Keller's sociology of knowledge to discourse (2011) with Höhne's thematic discourse analysis (2004), which is specifically designed for textbooks. The research paper aims to outline interpretative patterns emerging from the data, such as "the rebel and nonconformist pop musician" or "pop musicians in a dilemma: success means disempowerment".

Through this analysis, we examine which FLINTA* musicians are represented, how they are portrayed, and what forms of knowledge are conveyed to the pupils. Ultimately, the study seeks to assess the diversity of content and representation in music education and to contribute to discussions on democracy and diversity within this field.

[1] FLINTA* is an acronym and means female, lesbian, inter, nonbinary, trans and agender people.

Keywords: diversity, FLINTA* pop-musicians, music textbooks, music knowledge

DIOSI IN CINEMATOGRAFIA - THE STUDENTS ARE IN THE MOVIE

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Inquiry-based learning aims to connect personal or observed experiences with established knowledge from subject-specific didactic research. Teacher trainers can design learning opportunities in which students formulate research questions, conduct small-scale investigations, interpret results, and apply findings to their own practice.

One example in music education involves student teachers watching feature films related to teaching. Research identified around 40 relevant films. Using selected scenes—such as a new teacher's first contact with a class—students identified positive and negative "irritations" relevant to them. The cinematic world thus reflected the students' own experiences and knowledge; in a sense, "the students are in the film." Observations were linked to lesson planning, implementation, evaluation, or broader educational contexts, including teachers, learners, lessons, parents, curriculum, or the school environment.

These observations were compiled into "cases," and students researched answers using specialist literature on teaching methodology and educational science. Findings were summarized in thesis sheets and discussed in seminar plenary sessions regarding practical relevance.

The approach was further evaluated using a quantitative inventory (CILL_d, Reitingger 2021) to assess dimensions of research-based learning: experience-based hypothesising, authentic exploration, critical discourse, and conclusion-based transfer. High scores were achieved across all four dimensions.

Overall, this inquiry-based learning method in a music didactics seminar contributes significantly to subject-oriented pedagogy. It supports participation, addresses individual needs and heterogeneity, and fosters a democracy-oriented understanding of teacher education at the tertiary level. By linking cinematic experiences with research and reflection, students develop practical insights and strengthen their professional competencies, making the learning process both meaningful and academically rigorous.

Keywords: pedagogical content knowledge, diversity of perspectives, role taking, perspective taking, multiperspektivity, participation

THE DEVELOPMENT OF FUNDAMENTAL AURAL SKILLS INSTRUCTION BASED ON KODÁLY'S CONCEPT FOR UNDERGRADUATE STUDENTS AT THE COLLEGE OF MUSIC, MAHIDOL UNIVERSITY

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In democratic and culturally diverse music education contexts, inclusive approaches such as Kodály's Concept support participation, social cohesion, and equitable skill development (Ibbotson & See, 2021; Roeksamut, 2019). At the College of Music, Mahidol University in Thailand, the Fundamental Aural Skills course plays a central role in preparing first-year undergraduates from varied musical and cultural backgrounds.

This qualitative study aimed (1) to examine the current practices and conditions of teaching and learning management in the Fundamental Aural Skills course, and (2) to explore approaches for enhancing the instructional processes. Data were collected through in-depth interviews and non-participant observations. Participants included three course instructors, the Head of the Composition Department, and ten first-year undergraduate students, all selected through purposive sampling. A semi-structured interview protocol was used to gain insights into teaching practices, student experiences, and potential areas for pedagogical development.

The findings indicated five major aspects of current practice: Curriculum – students who did not pass the TIME Grade 12 placement examination were required to take Fundamental Aural Skills course. Content – instruction followed the TIME Grade 12 Aural Skills curriculum. Learning Activities – diverse activities incorporated Kodály's pedagogical principles, and various educational tools to enhance student engagement. Instructional Materials – materials included sight-reading exercises, songs from both Thai and international cultural contexts, and supplementary documents aligned with course objectives. Assessment and Evaluation – conducted across multiple skill domains with mutually agreed criteria.

To foster equitable participation and address learner diversity, the study recommends supplementary tutoring, systematic compilation and analysis of Thai cultural songs, institution-specific textbooks development, and professional development workshops on Kodály-based pedagogy. Encouraging collaborative dialogue among instructors can enhance cohesion and shared practice. These measures may further advance democratic values in music education by promoting access, cultural inclusion, and collaborative practice. (Rahman et al., 2025; Zhihui & Supattarachiyawong, 2025).

Keywords: Kodály concept, Aural Skills, Undergraduate Students, Mahidol University

DIGITAL INNOVATION IN LATVIAN MUSIC EDUCATION: A CASE STUDY OF SKOLAS VARDS

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The digitalization of music education in Latvia signifies a major shift in teaching methods, notably illustrated by Skolas Vards' innovative Digital Grade 2 music textbook. This advancement highlights Latvia's dedication to democratic access to music education through technology, catering to diverse learning needs and fostering social cohesion.

The introduction of interactive digital resources in Latvian music education tackles essential aspects of educational sustainability and accessibility. The platform employs a multimodal approach, including audio playback, visual aids, and interactive exercises, which accommodates various learning styles and abilities, thus promoting inclusive education practices. This democratization of music education via digital means encourages wider participation across socioeconomic boundaries, aligning with European educational equality initiatives.

Research shows that digital music education platforms enhance student engagement and learning outcomes through immediate feedback and personalized learning paths. The Skolas Vards platform's inclusion of customizable lesson plans and assessment tools allows teachers to tailor content to meet diverse student needs, fostering a more inclusive learning environment. This adaptability aligns with the European Association for Music in Schools' (EAS) goals for accessible and high-quality music education.

The platform's success in Latvia serves as a model for sustainable music education in other European contexts, especially in regions aiming to modernize their educational approaches. Initial implementation data indicate improved student participation and enhanced learning outcomes, suggesting potential for similar digital initiatives across Europe. This aligns with broader European Union digital education action plans, demonstrating how technology can facilitate democratic participation in music education.

Looking ahead, this digital transformation in Latvian music education marks a significant step toward ensuring the sustainability and relevance of music education in an increasingly digital world. The platform's success challenges traditional teaching methods while upholding core musical learning objectives, paving the way for the modernization of Latvia's music education system.

Keywords: Digitalization, Multimodal, Sustainability, Integration, Democratization.

DEMOCRATIC PARTICIPATION AND DIVERSITY IN TEACHING MUSIC: PERSPECTIVES FROM PROSPECTIVE MUSIC TEACHERS IN GERMANY, GREECE, AND TÜRKIYE IN THEIR STUDY PROGRAMS AND THEIR SCHOOL INTERNSHIPS

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Experiences of democratic participation among prospective music teachers vary widely during their university studies, depending on their cultural environment. When they enter schools to teach as interns, they encounter institutional and cultural obstacles that limit a democratic engagement in their music teaching and experience a tension field between their music teacher education and school realities (Emmanuel, 2005, 55). The roundtable will discuss this tension field and the ways in which prospective music teachers navigate between their study programs and school internships regarding democratic participation, diversity, and social cohesion in music education (Barth & Gro e Prues, 2025).

The session will begin with a presentation of the results of a comparative study based on group interviews and video statements from 40 prospective music teachers from Germany, Greece, and T rkiye. The data were analysed following a qualitative content analysis approach (Mayring, 2015). The study researches how these pre-service teachers from different European countries experience participation through music during the transition between their university education and school internships. The analysis identified key themes such as the influence of supportive and inclusive teaching and the challenges arising from structural barriers. The results show that the experience of participation in university music teacher training is a decisive factor in recognizing democratic approaches to music in schools. At the same time, inequalities in terms of resources, family expectations, and institutional and curricular frameworks show characteristic obstacles standing in the way of realising the democratic potential of music education.

The roundtable will use these insights for developing cross-cultural group discussions in two steps: Firstly, participants will compare the presenting findings to their own national and institutional context. Secondly, groups are invited to develop strategies for overcoming identified barriers for more democratic participation either a) within university music teachers education programs, or b) within music teaching practices in schools.

Keywords: democratic participation, study programs, internships, diversity, barriers of participation

PERFORMING SUSTAINABILITY: HIDDEN NORMS IN AESTHETIC MUSIC EDUCATION

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In the context of Education for Sustainable Development (ESD), music education is increasingly called upon to contribute to transformative learning by fostering critical thinking, democratic participation, and cultural awareness. Aesthetic learning environments are seen as powerful sites for engaging with complex global issues such as climate change, social justice, and collective responsibility. However, the alignment of music pedagogy with ESD goals also brings new challenges: Which values and worldviews are being promoted? What forms of expression are recognized as meaningful? And how do educational programs balance openness with normative expectations?

This poster presents a critical cultural-theoretical analysis of a collection of arts-based education projects designed to promote Education for Sustainable Development (ESD) through music. Using a poststructuralist framework (Foucault, Butler, Reckwitz), the study investigates how pedagogical concepts that appear progressive and participatory may also reproduce new forms of normative power.

Drawing on recent classroom projects, which integrate aesthetic practice and performance with ecological themes, the analysis reveals how notions such as “self-expression,” “creative world-making,” and “deep learning” establish specific epistemic orders and subject positions. While such concepts aim to disrupt hegemonic norms of music education, they may simultaneously generate new exclusions by privileging performative, affective, and technologically mediated forms of knowledge. A deeper awareness of these dynamics is essential for developing music education practices that are both socially responsive and epistemically reflexive.

The poster argues for a reflexive approach to sustainability-oriented music education—one that foregrounds the contingent, cultural, and power-laden nature of pedagogical practices (Wetzel et al. 2010; Holden et al. 2017; Shevock 2017; Figueres & Rivett-Carnac 2020). Rather than prescribing new ideals, it invites educators to critically examine how “sustainability,” “creativity,” and “empowerment” are discursively constructed and normatively charged within educational settings.

Keywords: Education for Sustainable Development (ESD), Aesthetic Learning, Poststructuralism, Dispositif Analysis, Critical Pedagogy

INCLUSION AND EQUITY IN MUSIC EDUCATION

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Background

Inclusive education has become increasingly important over the past decades to ensure equal access to education for all students, regardless of their diverse needs (Allan, 2018; UNESCO, 1994; Opertti et al., 2014). In Slovenian music education, inclusivity is often understood primarily as support for students with special needs, while selective entrance examinations pose a barrier to equal access (Marčun, 2019; Sellak, 2019).

Aims

The aim of this study is to examine formal documents of music schools in three countries—Finland, Spain, and Croatia—since each country offers a unique approach to the inclusion of students with special needs. The study aims to present legislation, curriculum, and challenges for successful inclusion, and to identify good practices that could be applied in the Slovenian context.

Method

A comparative analysis of formal documents, legislation, and curricula in the three countries was conducted. The analysis was based on four criteria: legal framework, curricular guidelines, the role of the system in promoting inclusion, and professional recommendations.

Results

Music education systems in these countries differ in structure and approach, yet all emphasize equality, accessibility, and quality of education, including for students with special needs. Finland stands out for its non-selective system and innovative approaches (e.g., Figurenotes), Spain for its decentralization and use of music therapy, and Croatia for individualized learning plans, although infrastructure is limited. All three countries stress the importance of teacher training and curriculum adaptation (Laes et al., 2020; Rodrigo-Martín et al., 2020).

Conclusion

The key message of this analysis is that inclusion cannot rely solely on physical access, but requires the substantive transformation of learning environments, methods, and curricula. The Slovenian system could advance through flexible entrance procedures, increased student participation, and the development of inclusive curricula. Fair music education means creating conditions for the full musical development of every student.

Keywords: Inclusion, equity, music education, students with special educational needs, educational policies, Finland, Spain, Croatia

INTERSECTIONALITY, DISCRIMINATION AND MUSIC EDUCATION: THE INTERPLAY OF INTERPLAY

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Aims

- Show how intersectionality can help understand classroom dynamics and support reflection on teaching and educator positionality.
- Present key research on class, gender, and race in music education, with practical teaching methods and links to further resources.

Background

Our teaching perspectives are shaped by life experiences, making intersectional positionality highly relevant to music education. Intersectionality shows how aspects of identity are intertwined, shaping both privilege and experiences of discrimination. In music education, it reveals how musical practices intersect with gender, race, and ethnicity, producing exclusion and unequal power. This raises questions about the classroom as a space for practice, knowledge sharing, and music making.

Method

The poster presents key concepts and positions within an intersectional approach to music education. Using concentric circles, it moves from intersectionality to related aspects, research findings, and practical strategies, reflective questions, and methods for applying this knowledge. The layered design highlights connections between theory, research, and teaching practice, and includes links to resources and teaching materials.

Results (Selected)

How can research inform and reshape music teaching?

- Class: Socioeconomic background affects access and reinforces middle-class norms—challenging teachers to create more inclusive practices.
- Gender: Discrimination and gendered roles persist in music education and careers, calling for critical reflection.
- Race & Eurocentrism: Eurocentric curricula can privilege some musical traditions, highlighting the need for anti-racist, inclusive pedagogy.

Keywords: Intersectionality, Positionality, Class, Gender

BRIDGING THE STAGE AND THE STUDIO: EXPLORING THE PEDAGOGICAL RESONANCE OF PERFORMER'S WISDOM IN MUSIC EDUCATION

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This paper explores the pedagogical resonance of performer's wisdom—the tacit knowledge and embodied understanding acquired by professional musicians through performance practice and lived experience. While traditional music education often emphasizes technical mastery and theoretical knowledge, the invaluable insights gained from navigating the realities of the stage, audience interaction, and personal artistic expression remain largely unexamined as a pedagogical resource. Considering current and future trends affecting music education both nationally and internationally, there is the need to reimagine educational practices. The study examines how performer's wisdom—which extends beyond technical proficiency—nurtures essential qualities such as adaptability, creativity, and empathy.

This research aims to bridge the gap between the concert stage and the music education studio by exploring the following question: What constitutes performer's wisdom from the perspective of experienced musicians? Using a narrative inquiry approach, in-depth interviews and narrative analysis are developed. The study seeks to reveal the personal stories, challenges, and epiphanies that shape a performer's journey.

The findings indicate that performer's wisdom is primarily an embodied and experiential form of knowledge developed through sustained performance practice. This tacit understanding integrates physical awareness, intuition, and contextual sensitivity that cannot be fully conveyed through technical instruction alone. Experienced musicians emphasized the pedagogical value of this wisdom, advocating for educational practices that incorporate reflective performance experiences. Finally, this research advocates for a pedagogy that moves beyond technical instruction toward a deeper integration of performance, personal growth, and collective flourishing.

Keywords: Performer's Wisdom; Music Education Trends; Holistic Music Learning; Future Directions in Music Education

AGENT, PROTAGONIST OR PERFORMER? THE PLACE OF CHILDREN IN MUSIC EDUCATION POLICIES IN BRAZIL AND PORTUGAL

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Music education in schools can be understood as a right, yet in practice it is often limited to an instrumental role in commemorative events, undermining its vast educational potential. Based on this premise, the research in question questions the place that children occupy in public policies that guide music education in Brazil and Portugal. This paper proposes a documentary analysis which, rather than a direct comparison, aims to outline an overview of the concepts of childhood and music education contained in official texts.

The objective of this analysis is to understand how each regulatory framework defines the role of the student. To this end, three central categories are used: the child is seen as a performer, whose main function is to accurately execute a defined repertoire; as an agent, endowed with the power of choice and decision-making over their process; or as a protagonist, a true author and creator of musical culture. These categories allow us to identify the different emphases and pedagogical visions implicit in the documents that govern school practices.

The ultimate purpose is not to rank models, but rather to foster critical debate on how official discourse influences the musical experience in the school context. Analysis of the different trends observed in each country demonstrates how policies can either promote genuine participation or limit children to more passive roles. In short, this paper addresses the pedagogical implications of these views, pointing to the need to align curriculum guidelines with practices that recognise and empower children as active and creative participants in musical life.

Keywords: Music Education, Democracy, Children's Agency, Comparative Politics, Brazil, Portugal, Participation

SONIC DIALOGUES OF CARE: MULTIMODAL PEDAGOGIES FOR REFUGEE CHILDREN'S DEMOCRATIC PARTICIPATION

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Equitable and sustainable education remains a global challenge, especially for refugee children. While numerous music initiatives promote social inclusion and emotional recovery in displaced contexts (Crawford, 2017; Marsh, 2017; Heynen et al., 2022), systematic frameworks for fostering care, agency, and participatory belonging are still scarce. Aligned with the Sustainable Development Goals (SDGs 3 and 4), music education offers potential for emotionally and ethically responsive learning. Lipman's (2003) concept of Caring Thinking provides a philosophical foundation for such pedagogy, yet empirical applications within music education remain limited (Uluçınar & Arı, 2019; Hendricks, 2023).

This study interrogates the ethical and epistemic dimensions of singing as a multimodal, participatory practice within refugee education. Situated at the intersection of music pedagogy, democratic theory, and affect studies, it explores how collective vocal and embodied expression can generate spaces of care, belonging, and agency for children negotiating displacement and linguistic precarity. Drawing on Matthew Lipman's (2003) notion of Caring Thinking and the Reggio Emilia philosophy of expressive learning, the research reframes musical participation as a dialogic encounter through which emotional knowledge and civic sensibilities are co-constructed. Eight participatory workshops were conducted in southern Germany with refugee children aged six to twelve. The analysis, grounded in Reflexive Thematic Analysis (Braun & Clarke, 2021, 2024) and Systematic Visuo-Textual Analysis (Brown & Collins, 2021), examined drawings, gestures, and vocal interactions as multimodal traces of meaning-making. Findings illuminate three interwoven modalities of learning: (1) Emotional Multimodality, wherein affect is rendered audible and visible through sound, image, and motion; (2) Co-Regulated Agency, emerging through rhythmic alignment, silence, and spatial negotiation; and (3) Sonic Reciprocity, conceptualized as an ethics of listening and recognition. The study argues that singing-based multimodal pedagogies enact a form of democratic care a relational praxis that affirms diversity, nurtures emotional literacy, and sustains social cohesion through aesthetic participation.

Keywords: caring thinking, singing, refugee children, singing-based learning environment, design-based research

MUSIC AT THE CENTRE: INTEGRATED LEARNING UNITS TO FOSTER STUDENT'S AGENCY, CREATIVITY AND CO-OPERATION

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This poster presents the outcomes of an applied implementation study that positions music education at the centre of integrated creative-subject teaching to support democratic competences, including student agency, collaborative decision-making, and social cohesion. The study is grounded in Tallinn University's Model of Integrated Learning and Teaching of Creative Subjects (ILTCS), which identifies four shared integration hubs—conception, narrative, composition, and rhythm—across music, dance, visual art, and film. Designing learning around these commonalities enables music lessons to function as integrative, participatory spaces that foreground cooperation and creative dialogue.

During Autumn 2025, six in-service teachers (music, dance, visual art, film/multimedia) from Estonian general education schools collaboratively designed and implemented twelve multimodal learning units with their pupils. Teachers participated in two professional development sessions and used a shared planning template based on the ILTCS framework. Data collection is complete and comprises learning-unit plans, multimodal artefacts created with pupils, and a collective group interview with participating teachers, focusing on enactment, adaptation, and perceived pedagogical impact.

The poster presents:

- A curated selection of music-centred integrated learning units (approximately six), illustrating how musical processes can support student choice, shared responsibility, and cooperative creation. These units will be made available as open pedagogical resources via Tallinn University's Baltic Film, Media and Arts School website.
- Synthesised insights from the teacher group interview, highlighting experienced affordances (enhanced agency, peer leadership, dialogical classroom routines) as well as structural challenges (time constraints, assessment frameworks).

By foregrounding concrete classroom practices and practitioner perspectives, this contribution offers empirically grounded insights into how music-led integration across creative subjects can foster participation, creativity, and social cohesion. For the EAS community, the study provides transferable strategies and a tested model for strengthening democratic processes within everyday music education practice.

Keywords: Democratic music education, Student agency, Integrated creative learning

INTRODUCING STUDENTS TO GLOBAL CITIZENSHIP THROUGH POPULAR MUSIC ANALYSIS AND SONGWRITING

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Theoretical background and context (characteristics of participants, time and place)
I taught GCSE Music as an option subject in the UK from 1999-2017 and in Denmark from 2018-2025.

In one of the past UK curriculum specifications from the AQA board one of the topics was 'Music for Special Events'. I expanded this to include Charity Songs and Songs with Political Messages and taught this unit in the UK to Years 10 and 11 between 2010 and 2017. In Denmark there are no set areas of study or topics, but I chose to continue teaching this unit of work because it had been popular with my classes in the UK. I taught it in Denmark to a Year 11 class in 2018-19 and to a Year 9-10 class in 2019-2021.

Aims of the project

Raise students' awareness of the power of songwriting to raise political or social awareness or to raise money for world disasters.

Method or pedagogical approach

Introduce students to developments in the history of popular music with songs from the 1960s with social and political messages (eg. 'loneliness' Beatles' Eleanor Rigby) to charity songs (eg. Live Aid) for famine in Africa, earth quakes, and HIV.

Activities

Listening, discussing and analysing charity songs and songs with political messages.

In the UK and in Denmark students composed their own songs on a topic of their choice, either charity related or with a political message.

In Denmark, students chose existing popular songs and analysed them themselves for the oral part of their GCSE exam.

Outcomes

Students became aware of how music can influence world issues.

Student voice and participation through composing their own songs on issues important to them.

Student experienced music as a medium for critical thinking, dialogue, social critique, activism and global citizenship.

Keywords: Global citizenship, activism, GCSE music, songwriting, participation

DIGITAL COMPETENCE AND CURRICULUM DEVELOPMENT IN MUSIC UNIVERSITIES: EVIDENCE FROM A STUDENT SURVEY

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The rapid diffusion of digital media has become a pressing concern for music higher education (Ahner, 2022; Hecht et al., 2025). Traditional curricula often hinder the integration of contemporary media practices, underscoring the need for curriculum development initiatives that foreground student perspectives. In rapidly evolving fields such as media and AI education, listening to learners' perceptions, needs, and interests is crucial for sustainable curricular innovation (Trempe et al., 2024).

To identify students' needs and expectations, a questionnaire was developed based on dimensions from (M)TPACK model (Mishra & Koehler, 2006; Bauer, 2013; Godau & Fiedler, 2018) and the DigComp/DigCompEdu framework (Vuorikari et al., 2022; Redecker, 2017), complemented by categories specific to students at music universities. The survey was completed by N = 37 students (from artistic and pedagogical programs) at a German music university in early 2025. It captured self-assessments of digital competence, perceived relevance for future professional practice, and concrete demands for teaching formats and infrastructure.

Key findings indicate that a majority of students reported „no experience“ with AI tools, particularly for musical creation. Critical evaluation of content was rated the most important competence, and students felt most competent in this domain. However, self-assessments showed high variability in areas such as file management, self-organization, note-taking, and AI-supported scholarly work.

The findings provide a foundation for developing a media-pedagogical curriculum, including the revision of existing foundational courses, the implementation of an open workshop format, and the integration of media pedagogical content into music education curricula through thematically linked elective seminars. By incorporating student perspectives into curriculum design, this study promotes a more inclusive and responsive approach to music education, contributing to a future-oriented educational landscape.

Keywords: AI-literacy, higher music education, curriculum development, digital media education, digital literacy

TEACHER TRAINING AND SOCIAL GENERATIVITY

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BACKGROUND

Since the 1980s, music education courses established in Italian Conservatories for the training of music teachers have been benchmarks, evolving and adapting to the times. Currently, the courses are structured as a three-year bachelor's degree, and a two-year master's degree, in accordance with the Bologna Process. Historically, these courses, due to their comprehensive training offer, have been the main reference point for effective entry into the world of music teaching. Currently, this path seems to be called into question by recent legislative provisions regarding teaching qualifications (D.P.C.M 4 August 2023), according to which, from a formal and content point of view, a complete Music Education course corresponds to much less than half of the training credits required for teaching qualification consisting of courses that are certainly fundamental and useful, but without any form of active teaching in the training programme.

AIMS

Considering both paths rationally, the objective of this study is as follows: Can we identify the specific areas in which one type of training is more effective than the other? Pragmatically speaking, what are the factors that have made the Conservatory's institutional path a benchmark for teaching? Is it possible to identify differences in a person's training as a teacher, as well as differences in the specific content of the subject?

METHOD

To answer these questions, a semi-structured questionnaire was administered to teachers of music education courses and secondary school teachers, with questions relating to their training experience and the impact on their professional profile.

CONCLUSIONS

The responses were interpreted according to the paradigm of social generativity and its three axes – temporal, relational and contextual – (Erikson 1987, Magatti 2018, Cappelletti 2019), which in this context proves to be fully applicable to a rational analysis of the training of future music teachers, given the many challenges they will face.

Keywords: Social Generativity, Music teacher, Music teacher training

WHY BECOME A MUSIC TEACHER? COMPARING PROFESSIONAL MOTIVATION IN 1997 AND 2025

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The decision to pursue a career as a music teacher results from a combination of social, generational, and institutional factors. In the context of teacher shortages, declining interest among young people in teaching careers, and the decreasing prestige of the profession (Liu et al., 2022; Mutluer & Yüksel, 2019), understanding the motives for choosing this path has become essential. Democratic music education, based on collaboration, dialogue, and inclusion (Small, 1998), provides a framework for reflecting on the importance of music teachers' professional motivation in realising these principles in practice. The aim of our study was to compare the motivational orientations of future and in-service music teachers in 2025 with the results of a 1997 study (Rotar Pance, 1999), and to examine how career choices reflect the values of democratic music education.

A quantitative approach was used, employing descriptive and causal non-experimental methods. The sample comprised 200 participants: 39 music education students and 161 in-service music teachers. The 1997 questionnaire ($\alpha = .937$) was used, and the data were analysed using factor analysis, correlation, and t-tests. The results show that although the main motivational themes for choosing the teaching profession have remained consistent between 1997 and 2025, their emphasis has shifted. Altruistic and interpersonal motivational themes still predominate, with altruism emerging as an independent value reflecting greater social awareness. The importance of relationships, collaboration, autonomy, and working conditions has increased, while the ongoing connection with music remains central to motivation. The findings indicate a shift from a more individualistic and artistically oriented view of teaching towards a socially engaged and community-oriented understanding of the profession, aligned with the values of democratic music education and the co-creation of meaning through music.

Keywords: music teacher; music education student; professional motivation; motivational themes; democratic music education

STRESS MANAGEMENT AMONG MUSIC EDUCATION STUDENTS IN GERMANY

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The well-being of music teachers and teacher training students has gained increasing importance in light of the growing shortage of qualified music teachers across Europe, particularly in German-speaking countries (MULEM-EX, 2024). This study investigates stress management and coping strategies among music education students in Germany, aiming to identify factors influencing their mental health and study satisfaction. Building on established theoretical frameworks (Lazarus 1966; Selye 1974; Rudow 1994) and previously unreported data on stress management among music teachers (Rebmann 2022), a quantitative survey was conducted among 323 music teacher education students (71.5% female, 28.5% male). Data were collected via a structured, voluntary, and anonymous online questionnaire distributed through university networks over a four-week period in summer 2024. The quantitative data were analyzed using the Jamovi software package (descriptive statistics, t-tests, correlation analysis, ANOVA). Due to the demonstrable deterioration in the health of students in recent years, this study specifically examines the target group of teacher training students in the subject of music: key questions concern subjective and objective stress, motivation to study, physical and psychosomatic complaints, and the coping mechanisms.

Statistical analyses revealed generally high stress levels, primarily characterized by a lack of relaxation. While no significant gender differences appeared in overall stress perception, clear differences emerged in the assessment of specific symptoms. Only weak correlations were found between stress levels and Big Five personality traits. These findings align with general trends in higher education, indicating rising stress and health complaints among students. The results highlight the need to adapt music teacher education programs to better support well-being, to develop targeted stress management strategies for future music teachers and to increase student participation.

Keywords: well-being, music teacher education, stress management, study conditions, participation

FOSTERING PARTICIPATION THROUGH MUSIC AND MOVEMENT EXPERIENCES: HOW CAN INCLUSIVE DANCE PROJECTS CONTRIBUTE TO SOCIAL COHESION?

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Music and movement are closely interrelated (Danuser-Zogg 2021, S. 21-22) and, through their connection, can unfold transformative and educational potential (Vliex 2015, p. 119). Spychiger (2019) has also shown the role that flexible adaptations or „entrainment“ (p. 196) play at the individual and social levels. Furthermore, it has been widely discussed how human interaction shapes modern social spaces (Löw 2016, p.105). This can profit from a deeper observation of aesthetic and movement based practices.

As part of a collaborative project different universities in Germany and Austria examine the opportunities and limitations for participation within existing practice formats from the participants' and teachers' perspectives.

The project uses qualitative methods to reconstruct the participatory processes in three established practice formats and corresponding events. The focus is on the following questions:

- How do the interviewees perceive the composition, participation, and interaction within the group?
- What significance do the selected music and movement-related methodological approaches have from the participants' perspective?

The data for the qualitative content analyses (Mayring 2022) was collected through guided interviews accompanying the events and video documentation and comprises approximately 50 interviews with participants, each lasting 5 to 10 minutes and 3 interviews of 30 to 60 minutes with music educators leading the projects, which were conducted alongside three events at different locations.

The results highlight perceived opportunities and limits of participation, e.g. as shaped by group openness and receptiveness. Interviews reveal participants' motivations and their experiences of joining and leaving the group. Case studies show how clear, simple dance structures and instructions support participation and interaction. Furthermore, for many interviewees, non-verbal, movement-based interactions seem to foster social cohesion. Based on the results, the contribution invites to discuss the opportunities and limitations of such music and movement based projects in diverse music educational contexts.

Keywords: Music and movement, dance, participation, social cohesion

MUSIC EDUCATION FOR FUTURE-MAKING. DOCUMENTARY DESIGN RESEARCH AS A TOOL TO RECONSTRUCT PRACTICES AND DEVELOP OERS

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This poster presents the documentary design research approach of Work Package 3 “Future-Making” within the Erasmus+ TEAM project (<https://teacher-academy-music.eu/>). We aim to develop, test, and re-design learning offers that address the future-making themes of democracy education, sustainability, and digital music-making (Buchborn et al., 2022). Following a cyclical design-based research (DBR) process (Bakker, 2018), the project explores how future-oriented music education can be implemented in schools and music universities through collaboratively developed materials. This development work is oriented towards current European frameworks on transformative education, such as the Reference Framework on Competences for Democratic Culture, GreenComp and DigComp 2.2 (Council of Europe, 2018; Bianchi et al., 2022; Vuorikari et al., 2022).

Our poster demonstrates the documentary design research (Buchborn, 2022) and the documentary method (Bohnsack, 2017). These reconstructions form the basis for a participatory design process implemented via an Open Educational Resources (OER) platform. The learning resources are developed and tested within the OMA, the Open Music Academy (Kaiser et al., 2025). This platform supports both the co-creation of learning materials and feedback processes between practitioners and researchers. Entering the third project year, the materials will be published as OER on the OMA platform to ensure broader accessibility and sustained impact. The poster visualizes this research process by presenting selected learning offers.

We aim to give insights into our research process, share TEAM designs and discuss their development process with conference participants. We invite comments and feedback on content as well as methodological aspects of the DBR process.

Keywords: Documentary Design Research, Future-Making, Open Educational Resources, Open Music Academy

CULTIVATING CREATIVE AGENCY: THE CORE MODEL FOR EMERGENT MUSIC LEARNING

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Background: Traditional instrumental education often prioritizes technical reproduction through a master-apprentice hierarchy. While this directive approach can be useful for acquiring specific technical skills, it often limits opportunities for students to develop independent artistic agency and their own musical voice.

Aims: This paper proposes CORE, a conceptual framework that redefines musical creativity not as a transmissible skill, but as an emergent property arising from collaborative processes. It aims to provide educators with a practical heuristic to design environments where creativity is invited to emerge rather than enforced.

Method: The framework is grounded in established music education literature and the authors' own empirical research. To ensure the model is useful for teacher training and policy design, we employed a parsimonious selection of key components, prioritizing theoretical transparency and practical applicability over complexity.

Results: In the CORE framework, Creativity (C) results from the dynamic interplay between three elements:

- **Didactic Organization (O):** The teacher acts as a „constraint curator,“ designing ill-defined problems supported by enabling constraints.
- **Self-Regulation (R):** The student acts as a self-regulating agent, employing creative metacognition to navigate ambiguity.
- **4E Cognition (E):** The interaction is situated in a context where cognition is Embodied, Embedded, Enacted, and Extended.

Conclusions: The CORE framework suggests that developing creativity requires balancing teacher-led structure with student autonomy. By explicitly cultivating self-regulation skills within a carefully designed ecosystem, music education can empower students to become resilient, creative agents capable of shaping their own musical worlds.

Key References: Burnard, P. (2012); McPherson, G. E., & Zimmerman, B. J. (2011); Schiavio, A., & Benedek, M. (2020); Juarrero, A. (2023).

Keywords: creativity, didactic organization, self-regulation, 4e cognition, task design

ABOUT BECOMING A DEMOCRATIC MUSIC TEACHER IN A DEMOCRATIC STUDY CULTURE

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Democratic action and thinking cannot be lectured; they must be experienced, reflected upon, negotiated, and continuously developed within communities and democratic structures (Laes, Biesta & Westerlund 2025; Beutel 2023). Accordingly, future music educators who are to actively shape a democratic learning and school culture must have to experience themselves as co-creators of a democratic learning culture (Franzmann, Berkemeyer & May 2023; Theisohn 2025). A first empirical result shows that students of music education “seem not to experience an education underpinned by democratic principles” (Buchborn & Stade 2025; 42).

Referring to that at the University of Music Karlsruhe we have been working for over two years on developing a participatory, democratic study culture. Our aim is to build structures, in where music students experience democratic principles, so they could actively contribute their interests and developmental needs to the program, collaboratively decide on the formats and content they wish to learn, and reflect on how their artistic and pedagogical actions can influence societal transformation processes now and in the future.

Three development levels serve as a framework (Ministry of Culture, Youth, and Sports of Baden-Württemberg, 2019):

1. Policy – Democracy as content and subject
2. Polity – Democratic structures within committees and stakeholders, in norms and rules
3. Politics – Procedures and processes, interaction and communication based on democratic values

(Ministry of Culture, Youth, and Sports of Baden-Württemberg, 2019)

This poster provides insights into the initial development steps along these three levels on the current stage. Beside aspects as best practice examples there will be also discussed which boundaries and challenges came up. Alongside organizational and structural questions, a central topic is always when and how the aesthetic experience of and with music can open up spaces for democratic action within the context of the study program.

Keywords: music teacher, student program, learning culture, participation, higher education development

E-LEARNING AND MUSIC EDUCATION: CHALLENGES AND OPPORTUNITIES

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The potential contributions of e-learning to the continuing education of music teachers

In-service training is a key factor in the professional development of teachers, particularly in the current context of rapid technological change and increasingly pluralistic societies (Minea-Pic, 2020). In Portugal, it is mandatory but scarce in music education, where teachers are often geographically dispersed, professionally isolated, and bound by heterogeneous schedules.

Given its flexibility in terms of space and time, e-learning offers an opportunity to democratize access to in-service training for music teachers while also serving as a driver of innovation and renewal (Bates, 2015; Spatioti et al., 2022). Yet, teaching music online raises distinct challenges, as it involves practical and artistic dimensions—listening, performing, composing—that demand specific pedagogical and technological resources (Blake, 2018; Camlin, 2021; Foletto et al., 2023; Spieker & Koren, 2021).

This submission aims to present, in poster format, the contribution of the Training Center of the Portuguese Association of Music Education (CFAPEM) to the democratization of access to specialized continuing education through the implementation of an e-Learning system. It includes a dataset that documents the growth of CFAPEM and includes success rates and results from course evaluation questionnaires by trainees from 54 online courses organized between 2018 and 2023.

The results suggest that e-learning helped reduce inequalities in access, mitigating geographical and temporal restrictions, making professional development more inclusive. By connecting teachers from different regions and contexts, it promoted participation, diversity, and social cohesion, proving to be an effective instrument of democratization. This proposal aligns with the objectives of the 33rd EAS Conference, by demonstrating how e-learning can expand democratic and inclusive access to professional development. Moreover, sustained engagement in this modality strengthens teachers' digital empowerment and supports new pedagogical approaches that emphasize collaboration, participation, and inclusion.

Keywords: In-service teacher training; Online Music Education, Online learning environments; Democratic participation, Digital empowerment; Pedagogical innovation

THE MUSICAL SELF-CONCEPT OF HEARING-IMPAIRED ADOLESCENCE

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As diversity in music education is a crucial part of democratic values in music education, this study meets the zeitgeist of the eas26. This study aims to elucidate to what extent a musical self-concept can be identified in hearing-impaired adolescents and, if so, to model it's structure.

The musical self-concept as an established construct for describing phenomena of self-perception in the field of musical experience means the cognitive organized, multidimensional structured musical self-assessments of a person (Lohaus & Vierhaus, 2015, p. 181 / Spychiger, 2007, p. 10). As there is no existing research in this specific field this study is the first to ask if the handling of hearing-impaired students in Austrian music education really corresponds to their self-perceptions.

Starting from the self-concept model by Maria Spychiger (2009) this qualitative case study triangulates different research methods containing semi-structured interviews with the students, their legal guardians and music teachers as well as online-trackings of the students' musical every day experience. This aims to open the perspective not only on the adolescents' musical experiences and self-assessments, but also on the social context factors which they face daily.

The poster-presentation focuses on the important question of the influence of school music lessons on the musical self-concepts of hearing-impaired adolescents and will give insights on the following pivotal findings:

Music lessons do influence the musical self-concepts of adolescents, but this influence appears to depend on the opportunity for participation. A key aspect is not only the extent of these influences from school music lessons, but also their weighting within the adolescents' self-concepts. In this regard, the presentation will address, among other things, the stronger impact of negative lessons on musical self-concepts and formulate conclusions for music education based on these findings.

Keywords: music education, self-concept, hearing-impaired, secondary school students, case study

REFLECTIONS ON 40 YEARS OF PRIVATE MUSIC TEACHING

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Through the lens of a Canadian music educator, this presentation will begin with a definition of democracy drawn from ancient Greek philosophers, saints in the Middle Ages, and notable leaders in our modern era.

It will touch on aesthetics versus social and political activism with reference to a range of recent and current public figures. The practices of well-known music pedagogues alongside the presenter's personal experience of excellent teachers will be described.

Student agency in music education encompassing critical thinking, dialogue, ethos building, and self-discipline will be addressed. The influence and impact of artificial general intelligence (AGI) and more broadly, digital learning will be discussed in terms of its strengths and weaknesses.

Inclusivity in music programs and educational endeavours in Canada will be illustrated by the diverse repertoire incorporating music from various cultures and genres as a reflection of students and particular communities -- whether in a church music program or the curriculum established by the Royal Conservatory of Music in Toronto. Examples of community engagement will be described such as the Banff International String Quartet Competition, Honens International Piano Competition, and Mozart on the Mountain which brings music to the broader public.

Social emotional learning will be considered as it integrates empathy, justice, connection and group dynamics in music education. Democratizing the relationship between the teacher and the student by developing and building trust is critical to the successful transfer of knowledge and wisdom from teacher to student.

In conclusion, by implementing these strategies, music education can become a powerful tool for advancing democracy and social cohesion by promoting a more inclusive and empathetic society.

Keywords: Agency, Building Trust, Social Emotional Learning

PAR.LA.MUS: DESIGNING MUSIC TEACHER EDUCATION FOR DEMOCRACY AND PARTICIPATION

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This poster presents research and development activities from the German project Par. La.Mus (Participation in Music Teacher Education), which seeks to strengthen democratic and participatory structures in music teacher education at the University of Music Detmold. The project develops innovative study modules and teaching–learning formats designed to enhance student agency and embed participatory practices sustainably within future curriculum reforms.

Music teacher education in Germany integrates artistic, pedagogical, and academic training; however, its democratic potential is often constrained by rigid curricula, hierarchical traditions, and selective entrance examinations. Par.La.Mus responds to these challenges by fostering accessibility, inclusivity, and inter- and transdisciplinary collaboration, guided by the premise that democratic school cultures can emerge only if future teachers themselves experience democratic participation during their studies.

The poster highlights central fields of action within Par.La.Mus:

- developing preparatory and inclusive structures for entrance examinations,
- strengthening student voice in curricular design and self-organized learning opportunities,
- enabling flexible and interdisciplinary study pathways,
- integrating (post-)digital youth cultures and musical innovation into higher education,
- and establishing participatory governance structures for sustainable institutional change.

In addition, the poster outlines key questions that guide the project: How can music teaching and higher education environments function as democratic public spheres? What tensions arise between artistic, pedagogical, and participatory orientations? How might international perspectives inform these developments?

By presenting these approaches, the poster invites conference participants to engage with strategies for promoting democracy, diversity, and social cohesion in music teacher education and to contribute their own perspectives on the topics.

Keywords: Music Teacher Education, Democracy and Participation, Student Agency and Voice, Curriculum Innovation, (Post-)Digital Transformation

Practice Papers

FURTHER ACADEMIC EDUCATION AT MUSIC UNIVERSITIES: DEVELOPING LIFELONG LEARNING OPPORTUNITIES AT THE UNIVERSITY OF MUSIC IN TROSSINGEN

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Music-related professions are undergoing a period of change. As a result, further education programmes in artistic and music education contexts at music colleges could become important. Unlike other professional development fields, academic further education at music colleges has yet to establish itself. Therefore, it is crucial that music universities enable individuals to continue their education in their specialist areas (Bosch Sanf elix & Ahner, 2025).

The University of Music in Trossingen is breaking new ground by developing innovative content and institutional structures. These programmes are aimed at artists, music school teachers, project managers, concert organisers, music journalists, and freelance musicians. The programmes designed for the University of Music in Trossingen will enable participants to expand and deepen their existing skills or acquire new knowledge and expertise. The focus is primarily on the concepts of 'lifelong learning' and 'lifelong education'.

These include perspectives on inclusion, personal and professional development, and active participation in an ever-changing society (UNESCO, 2022; Howard Morris et al., 2024). For this reason, the university's specific academic further education programmes in music-related areas always have two objectives in mind: Firstly, the content of academic further education should be closely related to relevant pedagogical or artistic practice. Secondly, academic further education should convey a message to society, raising stakeholders' awareness of the achievements of music and music-related fields in today's world (Bosch Sanf elix & Ahner, 2025).

In this contribution, we present the concept behind Trossingen's pilot project and three innovative ideas currently under development. This highlights the possibilities and opportunities, as well as the challenges, of implementing an academic further education programme at music universities, with a particular focus on the potential to provide music professionals with new career development opportunities throughout their lives.

Keywords: Further education, Higher Music education, Lifelong Learning, Pedagogical and Artistic Practices

„CONCERT LAB IN SCHOOL – REFLECTING MUSICAL CULTURE, CREATING MUSICAL FUTURES“

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What happens if music education in schools – especially in the realm of concerts - shifts from a top-down focus to a bottom-up one, placing content, artistic design and executing squarely in the hands of students?

This presentation focuses on two practical examples of the development of “Concert Labs” in music education in school. Through their distinctive concept, they combine participation and concert design, creating connections between music education, community music and democratic education. A central aspect is the integration of democratic learning processes through Service Learning (Sliwka, 2005/2018), which links artistic practice with educational aims and the common good.

Furthermore, the term “Concert Lab” is introduced as a structural and methodological format in schools that combines creative experimentation with music and its mediation, performative practice, and reflection on the societal relevance of one’s own cultural influence. The guiding principles correspond to the four dimensions of the “Musical Creativities” model (Burnard, 2012): interculturality, collaboration, empathy, and communal interaction. The implementation of these aspects is illustrated through the practical examples and underlined with the concept of the “creative field” (Burow, 2019).

The presentation further discusses the democracy-education competencies teachers require in such collaborative, self-determined, cross-domain learning and working forms. It addresses intrapersonal, physical, and pedagogical–social factors that foster creativity in school projects (Haager, 2019).

A guiding question asks whether—and to what extent—these practice exemplars realize aspects of utopian thinking in music education (Kertz-Welzel, 2022), beginning with the democratization of music-making as exemplified by the “Concert Labs,” and their orientation toward the respective community, or a reflective practice in open teaching–learning situations in which cultural affiliations, identities, and attitudes are examined.

Keywords: Participatory concert design, students-agency, service learning, performative practice

FROM CHAOS TO CONNECTION: BUILDING SOCIAL COHESION THROUGH EARLY CHILDHOOD MUSIC EDUCATION

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In early childhood music groups, social cohesion is not an abstract concept but a daily, lived experience. This presentation explores how music can transform disorganized, emotionally charged group dynamics into moments of connection, empathy, and belonging. Drawing on the practical experience from Muzikutis, an early childhood music education studio in Vilnius, Lithuania, this session illustrates how music can help even the youngest learners—and their parents—learn to live and act together harmoniously.

At Muzikutis, children as young as one and a half years old attend group sessions with their parents. These classes often begin in apparent chaos: children move freely, explore sounds unpredictably, and express strong emotions. However, through carefully structured musical activities—rhythmic games, songs, and movement—the group gradually finds common focus and emotional alignment. The transition from noise to music mirrors the process of building social cohesion itself: through listening, repetition, and shared attention, participants start to attune to one another.

The presentation discusses how musical interaction fosters empathy, co-regulation, and non-verbal communication between children and adults. It also highlights the teacher's role as both facilitator and emotional anchor, shaping a safe environment that encourages inclusion and self-expression.

By analysing real classroom examples, this talk demonstrates that early childhood music education can serve as a microcosm of society—where trust, cooperation, and respect are learned through sound and silence. Music, in this sense, becomes not only an educational tool but also a social practice that helps us learn how to be together.

Keywords: early childhood, social cohesion, music education, emotional safety, community building

THE CULTURE BEARER AS A CATALYST FOR PARTICIPATION AND SOCIAL COHESION IN THE SECONDARY MUSIC CLASSROOM

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Secondary school music classrooms often reproduce dynamics that render certain student identities invisible, leading to disengagement and limited participation. Addressing this challenge requires approaches that not only acknowledge cultural diversity but also transform it into a shared pedagogical resource (Campbell, 2018; Hess, 2019).

This paper reports on an action research project in a Catalan secondary school, where a Moroccan musician (culture bearer) collaborated in co-teaching music classes (Escoda, 2023). Over several weeks, students engaged in collective performance, improvisation, and critical dialogue about repertoire and its meanings. The culture bearer was not presented merely as someone who “brought” a culture into the classroom, but as a living example whose personal trajectory and musical practice made visible the cultural diversity already present among the students. His role went beyond demonstration: it included co-leading rehearsals, sharing life experiences, and inviting students to connect their own identities with the music.

Findings show that the project reduced prejudices, enhanced intercultural empathy, and encouraged inclusive classroom practices oriented toward coexistence. Observable changes included increased participation in group singing and instrumental activities, more frequent collaboration across cultural groups, and a stronger sense of pride among Moroccan-background students. At the same time, the process challenged the teacher to adopt a more musically responsive stance, redistributing authority and integrating students’ cultural resources into the learning process (Hess, 2019; O’Flynn, 2005; Olcina-Sempere et al., 2020). The paper argues that the figure of the culture bearer can act as an agent for democratization, legitimizing diverse voices and transforming diversity into a driver of participation and social cohesion. This practical case offers transferable insights for European schools seeking to foster democratic values and build inclusive communities through music (Campbell & Higgins, 2015).

Keywords: Culture bearer, Intercultural dialogue, Participation, Social cohesion, Responsive pedagogy

CREATING SHARED SPACES FOR INTERCULTURAL EXCHANGE: A WORLD-CENTRED MUSIC EDUCATION PROJECT WITH PRE-SERVICE TEACHERS

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Musical identities, along with individual views and values regarding music education, are culturally embodied and embedded in specific cultural spaces (Holloway & Valentine, 2000; MacDonald & Saarikallio, 2022). However, technology with its interactive tools enable individuals to engage and navigate complex networks of information and resources, fostering global collaboration and supporting a world-centered approach to education (Biesta, 2021) Indeed, shared interactive digital spaces (such as internet) may enable the interconnection and mediation of diverse musical identities, facilitating collaboration to create a common space for dialogue.

To address this goal, a six-week curricular project was implemented within two courses in music education for preservice music teachers, held in Rome (Italy) and in New York (USA) to create a digital shared space of work. The project sought to integrate diverse perspectives on music education, examining approaches to repertoire selection, pedagogical strategies, and the suitability of repertoire for children's learning contexts.

Pre-service music teachers of both Countries, pursuing bachelor's and master's degrees in music education, were engaged in cross-continental musical collaborations, exploring the many ways music can promote peace and contribute to conflict resolution, empathy, and social inclusion (Marsh, 2019).

Participants were indeed involved in a collaborative composition activity, co-creating musical pieces for elementary-age children on the theme of peace across continents. The collaborative work between students involved negotiating the creation of a musical composition alongside the exploration of the concept of peace as experienced in diverse cultural and social contexts in which they live, integrating local and global perspectives.

The enrichment of this process emerged through constructive dialogue, where sharing insights and strategies encouraged critical engagement with content and perspectives from diverse cultural backgrounds.

Enhancing students' ability to navigate and appreciate diverse musical perspectives, educational orientations and cultures can foster a deeper understanding of how to create inclusive and democratic learning environments.

Keywords: intercultural exchange, collaborative composition, democratic education, world-centered education

CO-CREATING A DIGITAL-ANALOG MUSIC LAB – A NEW MATERIALIST APPROACH TO DIVERSITY IN MUSIC TEACHER EDUCATION

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The content, curricula, and entrance examinations of music teacher education (MTE) tend to attract and select relatively homogenous groups that do not represent the existing societal and musical diversity (BFG Musikpädagogik, 2024 (MULEM-Ex); Hall et al., 2024; Elpus, 2015). Whether as a symptom or a cause, only a small fraction of the vast (and particularly in the digital domain rapidly expanding) range of existing musical instruments is present in MTE.

From poststructuralist and new materialist perspectives, musical instruments carry and produce knowledge and culture. Ismaiel-Wendt coined the term MusikmachDinge („Music-makingThings“, MMT) to describe musical instruments as actants (Ankrich & Latour, 2006, pp. 399-400) that shape how music is made, perceived and learned – sometimes even more than the humans engaging with them (Ismaiel-Wendt, 2016, pp. 9&17).

A holistic, culturally responsive and diversity-conscious MTE must reflect on the accessibility of different MMT and the material aspects that shape music (education).

This practice paper discusses an approach to addressing this need through the co-creation of a so-called Digital-Analog Music Lab (DAMuLab)—a flexible multi-purpose environment (e.g., for ensemble playing, teaching-lab projects, research) that offers low-barrier access to a wide variety of MMT—following a participative approach in which students take the leading role in deciding on budget allocation, instrument selection, concept and use-scenarios of the space, accessibility etc.

The project aims at (1) strengthening democratic competencies by creating space for negotiation, collaboration and shared responsibility through its participatory approach, (2) creating space for experiencing musical diversity and developing cultural sensitivity, (3) attracting more diverse people to MTE, (4) reflecting on the role of material in musical praxes, also regarding sustainability aspects.

The presentation will report on key learnings and challenges, reflect on the project's potential for democratic education in MTE and share transferable insights that may inspire other institutions starting similar initiatives.

Keywords: student participation, democratic education, new materialism, diversity in music teacher education, digital music praxes

COLLABORATIVE ETHNOMUSICOLOGICAL PRACTICE: COLLECTING AND ANALYZING MULTI-ETHNIC MUSIC TRADITIONS THROUGH STUDENT-LED DOCUMENTATI- ONCE: COLLECTING AND ANALYZING MULTI-ETHNIC MUSIC TRADITIONS THROUGH STUDENT-LED DOCUMEN- TATION

Kryeziu Breznica, Rreze
University of Prishtina, Kosovo

Emerging from a pedagogical context that prioritizes participation and intercultural dialogue, this paper outlines a collaborative ethnomusicological project conducted during the 2023–2024 academic year at the Department of Music, University of Prishtina, Kosovo. Set within Kosovo's post-conflict, multi-ethnic cultural landscape, the project responded to the urgent need for inclusive and democratic educational practices that engage with diverse cultural narratives.

Undergraduate students from Albanian, Roma, Turkish, Gorani, and Bosniak backgrounds documented and analyzed traditional musical practices within their own communities. Kosovo's rich yet complex cultural tapestry provided both a dynamic foundation for exploration and a meaningful context in which music acted as a bridge between communities.

Grounded in participatory ethnomusicology and democratic pedagogies, the project positioned the classroom as a space for research, cultural exchange, and shared knowledge production. Using a community-based participatory approach, students acted as researchers within their communities, employing interviews, participant observation, and field recordings. The instructor facilitated research design, ethics, and analytical discussions, while students collaboratively analyzed data through transcription, contextual interpretation, and reflection. This collective process ensured that multiple perspectives shaped the outcomes, embodying participatory and democratic principles in both content and method.

The project strengthened students' ethnomusicological research skills while fostering shared authorship, intercultural understanding, and active representation of cultural heritage. It also challenged traditional teacher–student hierarchies by involving students as co-researchers and cultural mediators. Activities included planning fieldwork, recording performances, transcribing and contextualizing musical materials, and co-producing a collective ethnographic video documentary. Outcomes included enhanced student engagement, strengthened intercultural competencies, and a multimedia ethnographic documentary, demonstrating ethnomusicology's potential as a democratic and inclusive pedagogical space.

Keywords: Ethnomusicology; Participatory research; Democratic pedagogy ; Intercultural dialogue; Higher education; Post-conflict education

MUSIC, VALUES AND VIRTUES IN MONTENEGRIN SCHOOLS: SOCIO-EMOTIONAL LEARNING AND THE DEMOCRATIC POTENTIAL OF EDUCATION

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Music can play an important role in democratic education by offering students meaningful opportunities for personal growth and active participation within their communities (Hawkins, 2024; Hess, 2019; Okafor & Okunbor, 2023; Woodford, 2005). This is closely linked to the development of socio-emotional competencies within music education settings (Svalina, 2025; Varadi, 2022). Although there is increasing recognition of the importance of socio-emotional abilities, these skills continue to be undervalued compared to academic achievement in many educational contexts (Edgar, 2013; Pešikan & Lalović, 2018).

This paper examines the My Values and Virtues initiative, introduced by UNICEF Montenegro in partnership with the Ministry of Education in 2015 (2015–present), and its subsequent expansion through the Vivum Project implemented in Montenegrin secondary music schools in 2022. The initiative aimed to enhance the following socio-emotional skills: collaboration, self-regulation, creativity, empathy, tolerance, optimism, honesty and gratitude. Manuals were created for primary and secondary education to facilitate the incorporation of initiative strategies into the national curricula framework (Backović et al., 2018; Vujović et al., 2020).

These manuals offer teaching guidelines and sample activities across all curricular domains, including science, language, physical education, music, and art. To date, the initiative has engaged a wide range of educators and students through workshops, including music-focused sessions strategically designed to embed values and virtues across learning outcomes of primary and secondary music education. The Vivum Project engaged over 150 students from specialised high music schools in collaborative activities, like orchestral performance and songwriting, promoting teamwork and community building while supporting socio-emotional growth.

By systematically embedding values and virtues within structured music education, the initiative demonstrates the transformative capacity of arts-based pedagogy. Beyond enhancing artistic proficiency, this initiative highlights the potential of values-orientated learning to contribute to the creation of inclusive, democratic, and more tolerant societies.

Keywords: music education, values and virtues, socio-emotional skills, democratic education, Montenegro

KOOPERIEREN – COLLABORATIVE MUSIC-MAKING AS DEMOCRATIC PRACTICE

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Context

Kooperieren is an annual initiative at the University of Music and Performing Arts Vienna (mdw), developed by faculty from the Departments of Music Education Research and Practice and String Instruments. Inspired by the international Fête de la Musique, the event occurs each June and emphasizes amateur and community music. The event brings together students, teachers, and community musicians for open music-making, improvisation, and performance. It combines artistic experimentation with pedagogical reflection, exploring the space between didactic and non-didactic practice. Conceptually, it draws on Artistic Citizenship (Elliott et al., 2016) and Artistic Identity (Gruhn et al., 2017) - understood as a dynamic process shaped by musical activity, social interaction, and institutional context -, linking artistic development to democratic participation and social cohesion.

Aims

The initiative creates inclusive, participatory musical spaces where participants with diverse backgrounds converge. It fosters democratic competencies - dialogue, empathy, and shared responsibility - through collective artistic processes. A key aim is to encourage IGP (Instrumental and Vocal Pedagogy) students to reflect on their roles as musicians, educators, and "Makers of Society" (Gaunt et al., 2021), highlighting its pedagogical and social significance in higher music education.

Approach and Outcomes

Participants from various musical disciplines engage in improvisation and collaborative performance through open sessions, ensemble rehearsals, and a final concert. The process is dialogical and egalitarian, with teachers and students as co-learners and community musicians contributing their perspectives. The Fête de la Musique provides a symbolic framework of participation, accessibility, and diversity. The project exemplifies collaborative music-making as a democratic practice in tertiary education and as an innovative pedagogical format (Kertz-Welzel, 2024). It strengthens connections between the university and the wider community, demonstrating how shared artistic processes foster participation, diversity, community, and social cohesion (Borwick, 2012).

Keywords: Artistic Citizenship, Participation, Amateur Music, Community Building, Higher Music Education

PRACTICE ROOMS AND CREATIVE CONTAINERS - PROVIDING FACILITIES AND ACCESS FOR ALL CHILDREN TO FREELY EXPLORE AND ENGAGE WITH MUSIC

Munksgaard Petersen, Helle
Musik & Billedskolen, Varde, Denmark

Theoretical background and context of the paper

English secondary schools have practice rooms besides the music classroom. They are used for group work during music lessons and open outside lesson time providing equal access for all students to musical instruments. Peripatetic teachers also use them for instrumental lessons.

Having taught in the UK for 18 years, I moved to Denmark in 2017 where most schools only have a single music classroom and no practice rooms. The lack of practice rooms limits the variety of teaching and learning styles making lessons predominantly teacher-led. To change this, I created some make-shift practice rooms in 2018 which inspired a few schools to build practice rooms in 2021-2023.

Aims of the project

In 2021 the Danish Cultural Ministry made available a pool of 40 million DKK, entitled 'Seize the Engagement'. Music services could apply for funding for projects focusing on increasing children's access to and engagement in cultural activities. Musik & Billedskolen applied to purchase four containers which were placed in the playground at a local state school and filled with musical instruments.

Method or pedagogical approach

I have carried out interviews with students and headteachers in the UK and DK on the benefits of practice rooms and creative containers.

Focus on students working in groups with the teacher as a facilitator.

Activities

The Creative Containers are open during breaks and after school as alternatives to the sports field and as free creative spaces to explore and engage with music.

They are used for curriculum music lessons as well as instrumental tuition.

Certain students are in charge of overseeing the rooms or Containers.

Outcomes

The free access is breaking down socioeconomic barriers to learning and accessing musical instruments.

Creating a space for deliberation, inclusion, agency and shared responsibility.

Keywords: Access, equal opportunity, participation, shared responsibility

PRACTICAL INCLUSIVE STRATEGIES AND ADAPTIVE TECHNOLOGIES FOR ELEMENTARY INSTRUMENTAL MUSIC PROGRAMS

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The goal of any music program is to provide access to music learning for all students in the most inclusive environment possible, including to those with disabilities. With Universal Design as a theoretical framework (Hourigan et al., 2024), the purpose of this presentation is to share practical applications that focus upon the use of multi-sensory learning and adaptive technologies in elementary band/orchestra classrooms. I will share aspects of music lessons developed with and by students in an American university instrumental music methods class as part of an inclusive music education unit. This pedagogical project impacts several conference foci, such as inclusive curricular concerns, student participation in music learning, and the desire to overcome social barriers incurred by inclusive music education.

Music educators must push beyond their preconceptions to provide music to all students (Draper & Bartolome, 2021). Some researchers have considered inclusion options for students with visual and auditory impairments (Rush, 2015; Schraer-Joiner & Prause-Weber, 2008), while others have shared specific strategies for including students with a variety of special needs, for example, composition strategies accompanied by multi-sensory approaches including listening and visual activities (Clipper & Lee, 2021). Researchers have also examined the incorporation of multi-sensory or multi-modal strategies in a variety of settings to uncover effective approaches for inclusive music learning (Bremmer et al., 2021).

In this University instrumental music methods class (2023-present), preservice music teachers developed lessons for a peer-teaching experiences. The aim of this pedagogical project was to include adaptive technology and/or multi-sensory strategies in an elementary band/orchestra setting. Successes of this project included high engagement and creativity in lesson design, interest in teaching students with disabilities, and growing awareness of technological advances. Challenges to consider are difficulties with incorporating technology, lesson pacing issues, and the need to use these strategies in truly practical environments.

Keywords: inclusive music education, adaptive music technology, multi-sensory music education, students with exceptionalities

DESIGNING TECHNOLOGY IN TEACHER TRAINING: CONNECTING DEMOCRACY, MUSIC AND DIGITAL LITERACY

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“How to teach about democracy through technology that connects learning objectives from three subject areas: music, digital literacy, and citizenship education?” This was last semester’s innovation assignment for third-year students (pre-service music teachers at a conservatoire in the Netherlands) in the music education laboratory course called moLab (Author, 2021). This practice paper presents the context, process and outcomes of this assignment.

Education in the Netherlands is guided by national Core objectives—set by the government for different subject areas—that describe what pupils are expected to achieve during primary education and the lower grades of secondary school (SLO, 2025a). These objectives are now in the final stages of a national curriculum reform. In addition, learning objectives for two new subject areas—Digital Literacy and Citizenship Education (SLO, 2025b)—have recently been introduced to be integrated across the curriculum, with democracy as a key theme within citizenship education.

The moLab course aims to help students innovate music education through the iterative development and implementation of technology, while also practicing research skills and learning how to design technology as domain experts in music education.

To integrate the new Core objectives with music education, four groups of moLab students worked systematically on the assignment introduced above (two hours per week for 14 weeks), following six stages of design thinking: empathise, define, ideate, prototype, test (Hasso Plattner Institute of Design at Stanford, 2018) and implement. This resulted in four different approaches: a technology-enhanced music board game; a technology-enriched escape-room activity (based on the historical Silk Roads) to teach about diversity and inclusion, and two different apps to musically teach how elections may be influenced by (social) media.

Finally, we reflect on these results. Participants leave with practical suggestions for using design thinking to link democratic and digital literacy goals to music education in their own teacher training programmes.

Keywords: Music teacher education, Digital literacy, Citizenship education, Design thinking, Educational technology

CO-CREATING DEMOCRACY: AN EMBODIED AND PARTICIPATORY APPROACH TO ENSEMBLE MUSIC-MAKING FOR BEGINNERS

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This project investigates how ensemble music-making can nurture democratic participation, inclusion, and creativity among beginner students. Conducted during the 2025–2026 school year with class 1B of the “Città di Chiari” middle-school music program (Italy), it involved 23 students beginning the study of flute, violin, guitar, and piano. The goal is to develop an alternative model of ensemble music-making that fosters shared exploration, co-creation, and collective meaning-making.

The theoretical framework draws on embodied cognition and the 4E cognition model, which view musical learning as a sensorimotor, relational, and social process (Leman, 2008; Schiavio & van der Schyff, 2018). It also builds on the conception of collaborative learning, emphasizing the importance of shared experiences, mutual challenges, and collective success (Schiavio and Nijjs, 2022). Learning is thus conceived as a participatory and dialogical process in which each student contributes to a common creative goal.

Following Bremmer and Nijjs (2024), the project first promotes the incorporation of basic musical ideas—pulse, rhythm, and pitch—through bodily engagement and group activities. This foundation supports the later integration of instrumental practice. Through shared exploration, the class co-creates an original composition using ideas developed collectively during the first three months of school, represented on a visual score and performed during the Christmas concert. Within this framework, the teacher’s role is redefined from instructor to facilitator, guiding processes of collective discovery and student agency (Allsup & Benedict, 2008; Biesta, 2011).

Methodologically, the project follows a qualitative, action-research design. Activities included body-based warm-ups, collective improvisations, sound-mapping exercises, and collaborative composition tasks to promote listening, cooperation, and creativity (Burnard, 2012; Sawyer, 2018).

Preliminary outcomes indicate greater engagement, confidence, and belonging among students, showing how embodied and participatory approaches can transform ensemble music-making into a democratic practice—a space for inclusion, shared responsibility, and collective creativity.

Keywords: embodiment, collaborative learning, democratic participation, ensemble music-making, creativity

PARTICIPATORY MUSIC-BASED MEMORY WORK AS AN APPROACH TO INTERDISCIPLINARY CIVIC EDUCATION IN SCHOOLS – FINDINGS FROM THE SUMMATIVE EVALUATION OF THREE MUSIC EDUCATION PROJECTS

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Eight decades after the Second World War, the question remains how schools, as central institutions of education, can foster democratic dispositions through contemporary forms of memory work (KMK 2014). Artistic and aesthetic approaches enable historical learning not only cognitively but also emotionally and participatorily (Drechsler 2024; ZE 2024; MK 2022; Brauer 2021).

Against this backdrop, the project *Vom Schauplatz zum Hörplatz* (From the „visual site“ to the „sonic site“) was carried out in 2025 at the University of Würzburg. It was designed for school students, university students, and the interested public, aiming to make historical sites of Würzburg's National Socialist past experientially accessible as „Hörplatz“ (sonic site) through musical practice.

Theoretically, the project drew on concepts from history education (learning at historical sites, performative memory work, participatory history education; e.g., Bundschuh et al. 2024 & 2022) as well as on music education discourses (community music, intercultural music education; e.g., Hömberg 2022; Barth 2022 & 2000).

Three subprojects were realized: a public choral event at the deportation memorial at the central railway station, a concert format with participatory elements in the Neubaukirche, and an intercultural concert with a photo exhibition in the Würzburg Residence.

The summative evaluation, based on input/output-oriented self-evaluation, considered organizational, content-related, and pedagogical dimensions. Results indicate that the chosen approach holds considerable potential for student-centered civic education: in particular, the aspect of artistic self-empowerment and self-discovery in relation to historical sites provides significant points of connection for future initiatives. Here, music functioned not merely as a bridge to historical contexts but opened spaces of experience and decision-making that would not have emerged without the interplay of historical site and musical performance.

The presentation outlines the theoretical and project-specific background and discusses the opportunities and limitations of this approach within the school context.

Keywords: participation, music-based memory work, interdisciplinary civic education, performative arts-based approach

"IN THEORY, THE SHARED RESPONSIBILITY WAS WELL-ESTABLISHED, BUT THE EXECUTION FAILED BECAUSE OF ME." MUSIC EDUCATION STUDENTS' REFLECTIONS ON TEAM-TEACHING EXPERIENCES

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As music teacher educators, we can actively promote the cultivation of democratic skills in higher education that are essential to educate tomorrow's diverse learners. Aspects like agency, deliberation, and shared responsibility help develop teacher education courses not only fostering knowledge about democracy but rather instilling in future teachers an imminent experience of democratic principles (Spruce & Stanley, 2020). One example of such learning design is the regular course Fachdidaktik II in the secondary school music teacher training program in Innsbruck (Mozarteum University). Here, university students teach music lessons in teams in a middle school with diverse student population. Each team takes responsibility for one lesson a week, with three teams rotating over the course of a semester. All university students observe each other's lessons, followed by a joint reflection with the two instructors. Before they start teaching, students develop a semester plan, think about their goals, pedagogical principles, classroom rules and procedures they want to implement as a team. The unique goal of this course is to not only implicitly lead students to co-teaching, but rather to explicitly convey and reflect on how to effectively work and teach as a team (Vangrieken 2015).

This paper examines retroactively the impact of working in teams during preparation, teaching and reflection on students' thinking. Therefore, with students' approval, three different types of written documents are examined using content analysis (Kuckartz & Rädiker 2022) in light of the framework from Gräsel et al. (2006) for cooperation. Whereas some students focus on other topics, others write in-depth about their experiences with team teaching, revealing a delicate balance of autonomy and trust (Achinstein 2002). We present findings that show how students' thinking about collaboration evolved and strive to connect these to the promotion of democratic attitudes. Conclusively, we aim to show how to explicitly foster "team teaching" may enhance these principles.

Keywords: team teaching, music classroom, music teacher education, autonomy, cooperation

ASSESSMENT IN MUSIC EDUCATION: LIVING PRACTICES OF DOCUMENTATION AND BELONGING

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This paper explores how assessment in music education can serve as a democratic act of participation, belonging, and shared meaning making. Grounded in Reggio Emilia pedagogy, artography, and aesthetic criticism, the inquiry reimagines assessment not as a measurement of achievement but as a living process of co-constructing value and interpretation through artistic engagement. Drawing from classroom inquiries and teacher education contexts, the work illustrates how formative documentation, reflective dialogue, and aesthetic response can make musical learning visible, relational, and transformative.

Through practices such as learning stories, soundscape composition, and collaborative reflection, participants engaged in assessment as inquiry—observing, interpreting, and narrating learning in ways that honour creativity, emotion, and growth. Rather than asking what students know, teachers and learners co-created evidence of how they come to know through music. These processes invited students to represent understanding through story, sound, movement, and image, creating multiple pathways for participation and inclusion. Findings suggest that democratic learning in music flourishes when assessment becomes participatory, reflective, and situated in authentic artistic processes. Students expressed heightened agency, empathy, and belonging, while teachers deepened their understanding of learners' identities and musical ways of knowing. Approaching assessment as a form of living dialogue advances democratic ideals of participation and equity in arts-based education, affirming that how we assess is inseparable from how we teach, learn, and live together through music.

Keywords: formative assessment, participatory assessment, inclusion, identity, belonging

DIGI-SKILLS WITH MUSIC TECH: CREATIVE AGENCY AND DIGITAL LITERACY IN MUSIC EDUCATION

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Digital literacy (DGL) is recognised as one of the key 21st-century competences (EU, 2018; UNESCO, 2021), yet access to digital resources and knowledge remains unequal, raising concerns of inclusion and participation. In parallel, school music education often prioritises performance and reproduction, leaving less scope for experimentation, ownership, and creative uses of technology. The project Digi-skills with Music Tech addresses these dual challenges by integrating music technology into classroom practice as a means to foster digital inclusion and creative participation, with the central aim of equipping teachers to embed digital literacy goals into music lessons.

Developed by SKVR in collaboration with O21, HKU Music & Technology, and the music teacher community SKVRTech, the project offered two four-lesson series in primary and secondary schools. It reached 991 students across 60 classes across 19 schools, with support from the City of Rotterdam's Digital Inclusion programme. SKVRTech - a community of 30 diverse music teachers founded in 2020 - played a central role in co-designing, testing, and refining music technology lesson materials, ensuring scalability and sustainability. HKU contributed expertise in creative agency and process pedagogy, while O21 embedded the DGL goals and co-developed a self-evaluation tool enabling students to reflect on both musical and digital growth.

Evaluation combined interviews, surveys, and 926 self-assessments. Findings demonstrate strong impact: students enhanced listening, composition, and collaboration skills, while experiencing joy and ownership through creative experimentation. Digital literacy outcomes were notable: in primary education, students reported mastering 83% of goals (90% for tasks), and in secondary education, 82%. Operational and information skills showed the greatest gains, while conceptual understanding also progressed. School teachers reported high engagement and observed students continuing music technology independently at home.

Digi-skills with Music Tech demonstrates how music and technology can be combined to nurture creativity, strengthen inclusion, and equip students with future-oriented skills.

Keywords: digital literacy, music technology, creative agency, inclusion, contemporary music education

BECOMING TEACHING ARTISTS: TRANSFORMING ITALIAN MUSIC MAJORS THROUGH FAMILY CONCERTS

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Conservatory music students often view themselves as either musicians/ performers or teachers, but not both simultaneously (Freer & Bennett, 2012). For the performance majors, students typically focus on playing and working towards being a virtuoso performer, with limited intention to teach. These students usually lack a formal pedagogical background, although they may occasionally engage in limited one-to-one teaching contexts. However, to make a living as a performer is not easy nowadays. The musical career compels them to integrate teaching into their artistic lives. Many of them tend to embrace a teaching artist career, which combines teaching and presenting their artistic work simultaneously (Jaffe et al., 2013). This study presents an analysis of the experiences of five Italian conservatory music major students who were involved in family concerts for the local community. This study aims to document how their participation in the family concerts fostered the development of an educational mindset.

The participants were enrolled in the pedagogy course during the 2025 academic year, and the family concert project was an integral part of the class activities. The project was divided into three stages: the first involved learning fundamental pedagogy theories and approaches, the second entailed designing and rehearsing two family concerts, and the final stage consisted of giving family concerts to a group of elementary students and completing a reflection questionnaire.

Based on the students' questionnaire responses and written reflections, preliminary findings suggest that the students underwent a transformative process marked by a shift in their beliefs and values related to music education (Mezirow, 1995; 2018), as well as an expanded sense of musical identity (Parkes, 2022). The participants began to envision themselves as both teachers and performers, discovering a genuine interest in and passion for teaching. The findings and implications for music education will be discussed during the presentation.

Keywords: expanding musical identity, teaching artist, transforming, family concerts

Research Papers

FOSTERING OR PREVENTING A CULTURE OF RECIPROCI- TY IN MUSIC TEACHING?

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Late-modern western societies such as current Dutch society are highly diverse. Cultural sociologist Andres Reckwitz states that in a domain such as education, it is no longer possible "to negate the irreducible heterogeneity of late-modern ways of life; rather, it will have to work toward creating a common framework within this respected heterogeneity of ethnicities and lifestyles" (Reckwitz 2021: 167).

In this presentation I will show how Dutch music teaching addresses the musical heterogeneity of Dutch society. I will present the result of an analysis of documents concerning Dutch music education in secondary education, from governmental laws via national curricula down to the Dutch music education textbooks. The document analysis is complemented with observations in classrooms and on interviews with pupils. The analysis, part of the large nation-wide research project 'Re/Presenting Europe', focuses on how documents and practices foster or prevent addressing heterogeneity in two areas: music from pupils with a migration background and from pupils with a rural background. The analysis shows how dominant musical discourse results in the underrepresentation of musics other than western popular or classical music, and that this is not so much the result of constraints in formal government documents but rather originates in the music education community itself.

In the conclusion, I will shed light on more fundamental questions, focusing on the issue of what Reckwitz (2021) terms a 'culture of reciprocity' and how this might be shaped in music education. Basing myself on such concepts as world-centeredness (Biesta 2022) and idioculturality (Cavicchi 2009; Bisschop Boele 2023), I will argue that for an educational culture of musical reciprocity, thinking in terms of national demands may not be helpful; nor is the expectation that existing problems will solve themselves by abolishing such national demands realistic.

Keywords: Music education, Diversity, Idioculture, World-centeredness, Culture of reciprocity

SINGING IN DANISH SCHOOLS: THE PARADOX OF CULTURAL VALUE AND PEDAGOGICAL MARGINALISATION

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Background. In Denmark, school singing is culturally celebrated yet increasingly marginalised as a pedagogical domain—a “singing paradox” (Borčak & Baunvig 2023). Across the Nordic region, a band-oriented and digital classroom logic has gradually displaced vocal work (Holgersen & Holst 2020; Schei & Balsnes 2022; Horwitz et al. 2023). This development contrasts with research showing that guided vocal learning supports children’s sense of belonging, confidence, and inclusion (Welch et al. 2014; Papageorgi et al. 2022; Dalla Bella 2019), suggesting that pedagogical neglect may undermine singing’s democratic and formative potential.

Aims. This paper presents findings from the first national survey of singing in Danish primary schools. It maps how singing features in both school life and music lessons, identifies implementation gaps between cultural ideals and classroom realities, and situates the Danish case within a Scandinavian context.

Method. A nationwide online questionnaire to current music teachers (N = 500) examined school-wide singing (e.g. assemblies), lesson content and priorities, and the time devoted to singing, vocal technique, and other activities. Additional sections addressed repertoire choices, technology use, barriers (time, confidence, motivation, facilities), and teachers’ attitudes toward singing in school and society. Respondents also provided open reflections on local conditions (Borčak et al. forthcoming).

Results. Teachers express strong symbolic support for singing but report clear implementation gaps. Instrumental work dominates lessons, and vocal pedagogy is uneven. Barriers include limited time, institutional prioritisation, and teacher confidence. Open comments reveal ambivalence toward communal singing’s cultural or national undertones, echoing Nordic debates (Kertz-Welzel 2020, 2021; Johnson 2021).

Conclusion. The Danish case exemplifies how singing, though culturally valued, can become pedagogically marginalised, thereby constraining its democratic potential. Re-centring voice as a learnable domain may help foster participation and inclusion in schools.

Keywords: school singing, music education, vocal pedagogy, teacher attitudes, inclusion

COLLABORATIVE COMPOSING WITH INCLUSIVE MUSIC ENSEMBLES: WHAT ATTITUDE, KNOWLEDGE AND SKILLS DO COMPOSERS NEED?

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Background

Music practices such as Drake Music Scotland (DMS) and National Open Youth Orchestra (UK) offer inclusive approaches to music-making. Their practices seem to be characterized by a blend of conventional and technology-based music instruments, the use of varying types of music notations, and collaborative composing (Gall et al., 2018; Sound Connection, 2022). Composers – who might be used to composing individually and autonomously – may need to work in a different way with these inclusive music ensembles or orchestra's.

Aim

We wanted to understand: (1) What attitude, knowledge, and skills do composers need to compose collaboratively with an inclusive music ensemble that includes music technology? (2) What education do students in higher music education need to develop as composers in inclusive music practices?

Method

We set up a qualitative survey study (Bremmer & Schuijjer, 2024). The participants of the 4-day project Collaborative Composing with Inclusive Ensembles at the Amsterdam Conservatoire under supervision of DMS were interviewed or completed an online questionnaire. Participants were students, professional composers and Disabled musicians. We conducted a cross-case, thematic analysis of the data.

Findings and conclusion

First research question: Findings show that composers need to develop attitudes, knowledge and skills in the social and musical domains. In the social domain, they need to work from a sense of equity, to develop an understanding of inclusion and draw on pedagogical skills. In the musical domain, composers need to develop an open attitude toward collaborative composing, a broad understanding of the concept of music, and develop digital sound production skills. This then, can bring about a shift from composing for instruments to composing with people. Second research question: Findings exemplified that students felt that conservatoires should prepare them for working with inclusive ensembles by providing them with co-creative working strategies and knowledge on music technology.

Keywords: Collaborative composing, composer, disability, higher music education, inclusive music ensembles

BEYOND AESTHETICS: PERFORMING ARTS EDUCATORS' AIMS, MOTIVATIONS, CHALLENGES, AND THE FUTURE OF DEMOCRATIC MUSIC EDUCATION

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Across Europe and beyond, performing arts education is asked to demonstrate its relevance for learners and society (Winner et al., 2013). While curricula and policy recommendations suggest that arts education is tasked with strengthening participation and social cohesion (UNESCO, 2024), little is known about what performing arts educators actually aim to achieve and why, and how policy and cultural contexts shape those ambitions. This study maps educators' aims, motivations, and perceived challenges across countries and sectors, asking: (1) What aims and motivations drive performing-arts educators' work? (2) How do policy or cultural contexts mediate democratic ambitions in performing arts education?

Method

The study is part of the Horizon Europe project *dialoguing@arts (d@arts)* which aims to investigate how a dialogue-based and participative performing arts education advances cultural literacy, social cohesion and inclusion. We conducted 29 semi-structured interviews and seven group discussions with performing arts educators in music, dance, and drama from Norway, Finland, Italy, Germany, Serbia, Uganda, and New Zealand, who work in formal and non-formal educational settings. We coded the data following the qualitative content analysis approach by Kuckartz and Rädiker (2024), integrating deductive, theory-driven codes with inductive, data-driven codes, refining them in an iterative cycle.

Results

Preliminary results show that across countries, shared aims cluster around participation and community building, yet educators report pursuing them amid funding cuts and a polarized political public opinion. We anticipate completing analyses by early 2026 and we expect to offer practice-based insights on how music education can cultivate participation and social cohesion in diverse contexts—and what institutional supports are required.

Keywords: performing arts education, aims, motivations, challenges, interviews

HOW DO PRESERVICE MUSIC TEACHERS EXPERIENCE THEIR TEACHER TRAINING? NAVIGATING ARTISTIC IDENTITY, INSTITUTIONAL DEMANDS, AND THE CURRICULAR RELEVANCE OF MUSIC IN SCHOOLS

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In Germany, college graduates who wish to become school teachers must complete a one-and-a-half-year teacher training (Referendariat) before entering the profession. This phase is increasingly recognized as a critical and highly challenging stage in teacher education. Recent debates and research highlight elevated stress levels among preservice teachers in Germany (Walter & Rothland, 2023) and an increasing body of international research shows that early-career teachers often experience compromised well-being (Madigan et al., 2023). In the field of music education in Germany, recent findings indicate that this phase is often anticipated as highly stressful even before it begins, which can discourage students from pursuing a teaching career (Bundesfachgruppe Musikpädagogik, 2024). However, so far, little is known about the specific challenges faced by preservice music teachers.

This paper explores how preservice music teachers experience the teacher training and identifies challenges faced in this context. Three group discussions with a total of eleven participants were conducted and analyzed using the documentary method (Bohnsack, 2014).

The analysis revealed three key challenges:

1. **Personal beliefs vs. training requirements** – Conflicts arose between participants' beliefs about good music teaching and the structural expectations imposed by curricula, mentors, and school leadership.
2. **Artist vs. educator** – Participants struggled to adapt their artistic identity to the pedagogical norms of teacher training.
3. **Between Neglect and Display** – While music received little recognition in everyday teaching, it was expected to play a prominent role in representing the school to the public.

These findings reflect current trends in teacher education, including rising workloads, institutional pressures, and inequalities between subjects. They also highlight the need for future reforms to strengthen support structures and advocate for music as a vital component of general education.

Keywords: preservice music teachers, teacher well-being, professionalization, documentary method, music teacher education, group discussions

DEMOCRATISING DESIGN-BASED RESEARCH? ROLES AND DEGREES OF PARTICIPATION IN PRACTITIONER-RESEARCHER-COLLABORATIONS

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Design-based research (DBR) is an internationally recognized framework for the empirically grounded development of educational designs and generating local theories related to the design (e.g. McKenney & Reeves, 2019; Bakker, 2019; Reinmann, 2005). In music education research, Design-based research approaches have been successfully used for the design of and research on various innovative formats of learning and teaching in schools (e.g. Aigner, 2017; Buchborn et al., 2022; Höller, 2022; Konrad, 2021; Theisohn, 2023; Treß, 2022; Völker, 2023) as well as in instrumental pedagogy (e.g. Heiden, 2018; Kehrer, 2013).

However, as first reflections of such projects suggest, collaborations between practitioners and researchers are not always free of misunderstandings or differences in different target objectives, time logics and practices (Konrad, 2019; Endres, Treß & Völker, 2024). Therefore, according to Dilger and Euler (2017), a successful collaboration is not only one that lasts as long as planned and needed, but also one that draws attention to the practitioner's and researcher's individual needs, beliefs, values and resources. As hierarchies in resources (e.g. financial, workload, knowledge) and power influence the collaboration, we suggest to understand the democratization of Design-based Research as a resource-sensitive negotiation of roles and role constellations and a self-chosen degree of participation.

Against this background, the current research paper provides an overview over current literature concerning possible roles and role constellations of practitioners and researchers in Design-based Research studies, summarizing them in a model (Endres & Buchborn, in preparation). Drawing on examples from music education research, we will invite to a discussion on subject-specific roles and role constellations as well as the potential of DBR to democratise music educational research.

Keywords: Democratisation, Design-based Research, Roles, Practitioner, Collaboration

THE ROLE OF MUSIC SELF-CONCEPT AND MUSICAL ACTIVITY IN EXPLAINING STUDENTS' MUSIC-RELATED ACHIEVEMENTS

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Background

Across various disciplines and theoretical perspectives, research studies have consistently shown that self-concept predicts a wide range of desirable outcomes (Lohbeck, 2023; Valentine et al., 2004). Self-concept refers to a person's self-perception across multiple domains (Shavelson et al., 1976; Trautwein & Möller, 2016). Therefore, in the domain of music, music self-concept includes one's self-perception of competence in music (Vispoel, 2021; Schnare et al., 2012). As a result, many studies have demonstrated that music self-concept is linked to various outcomes (Fiedler et al., 2024; Schmidt, 2005). However, there has been limited research on the role of music self-concept and musical activity in explaining students' music-related achievements.

Aim

We examined how students' music self-concept, musical activity, and music-related achievements are related, and whether musical activity moderates or mediates these relationships.

Methods

The sample included 1,230 students with an average age of 12.79 years ($SD = 1.81$). All students were from German middle- and high-track schools (grades 5 through 10). We asked students to share demographic and music-related background information, along with details about their musical activities and their most recent school grades in music. We also assessed music self-concept (Fiedler & Spychiger, 2017; Schwanzer, 2002) and musical competencies across three dimensions: instrumental and rhythmic music-making, as well as singing (Hasselhorn & Knigge, 2021). Data were analyzed with correlation, moderation, and mediation analyses.

Results

The results showed that all measures are interconnected. Moderation analyses revealed that the relationship between music self-concept and musical competencies depends on the level of musical activity. Mediation analyses indicated that music self-concept and musical activity together mediate their relationship with students' grades in music.

Discussion

Overall, the results support existing theoretical models and previous studies, while highlighting the importance of examining moderation effects before considering mediation effects.

Keywords: Music self-concept, musical activity, music-related achievements, students

FROM BARRIERS TO OPPORTUNITIES: REDESIGNING MOBILITY IN EUROPEAN MUSIC TEACHER EDUCATION

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Background and Aims

This paper is based on the ERASMUS+ project TEAM's work package on mobility. Student mobility promises academic, professional and intercultural gains, yet participation in the performing arts remains low due to structural and curricular barriers (Teichler, 2017; Hovdhaugen & Wiers-Jenssen, 2021; Norwegian Ministry of Education and Research, 2020). Our study aims to address these challenges by developing research-based strategies for enhancing mobility in music teacher education (MTE). The paper synthesizes the main findings from our empirical work and focuses specifically on the developed design principles for mobility in music teacher education.

Method

We employed a mixed-methods approach across 13 European higher education institutions (offering MTE) in 10 countries: (1) document analysis of existing exchange curricula/study plans; (2) 32 focus-group interviews with students, teacher educators, and international coordinators; (3) design-based research cycles to articulate and iteratively refine mobility design principles.

Findings

Document analysis showed few formal, MTE-specific mobility study plans; most institutions rely on ad hoc arrangements, producing inconsistencies in learning opportunities and credit recognition. Interview data highlighted four recurring barriers: weak cross-institutional alignment and occasional faculty resistance; limited pre-departure preparation and in-situ support; uneven funding that skews access; and difficulties integrating music-specific coursework within general exchange frameworks. In response, we formulated 13 design principles clustered in five areas: (1) Foundations and Motivations; (2) Institutional Collaboration and Communication; (3) Curriculum and Course Design; (4) Cultural Immersion and Socio-cultural Experiences; and (5) Information Access and Student Support. The design principles are being piloted across partner institutions through autumn 2025, and piloting will inform iterative revisions in line with a cyclical design-based research approach. The consolidated set will be published as an interactive online resource, which we will demonstrate at the conference to invite critical discussion and support uptake.

Keywords: mobility, internationalisation, exchange, intercultural experience, design based research, design principles

“THEY JUST DON’T HAVE THE PREREQUISITES LIKE THE ARTISTIC STUDENTS DO” – PERSPECTIVES OF MUSIC PERFORMANCE STAFF ON MUSIC EDUCATION STUDY PROGRAMS AND THEIR STUDENTS

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Across German universities of music, the field of instrumental and vocal pedagogy is marked by persistent hierarchies in the music program between performance majors and music education majors. This paper investigated how music performance teachers at music universities perceive music education programs and their students, and how such perceptions shape professional recognition and participation within higher music education.

A group discussion with five teachers from different stylistic areas (classical, jazz/pop) was conducted and analysed following the documentary method (Bohnsack, 2021). All participants had experience teaching both performance major and music education major students.

The analysis shows that pedagogy is frequently devalued and perceived as a “plan B” for those considered less artistically capable. The idea of the “dream profession” of being an artist dominates, positioning pedagogical studies as a fallback option rather than an equally valuable career path. Expectations toward applicants are often framed in terms of perceived artistic deficits, while pedagogical strengths remain largely unacknowledged. At the same time, teachers and institutions are attributed a particular responsibility in how pathways into pedagogical careers are presented and supported, as their advising practices can significantly shape whether pedagogy is viewed as a valid and valued professional direction.

The findings indicate that implicit valuations and hierarchies influence not only students’ professional identities but also their opportunities for participation and recognition within institutional structures. Reflecting on how artistic and pedagogical excellence are valued in music higher education can open pathways toward more inclusive cultures of learning, teaching, and collaboration.

Keywords: Music Education programs, institutional culture, teacher perceptions, hierarchy

THE ITALIAN PATH OF INTERCULTURAL MUSIC EDUCATION

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In the Italian context, the theme of intercultural education (Demetrio & Favaro, 2002; All-eman-Ghionda, 2009) entered the core of the pedagogical debate in the 1990s, when Italy began to experience new migratory flows. The Ministero dell'Istruzione issued specific guidelines on intercultural education (MIUR, 2006; 2014), and both teachers and music educators initiated studies and research in this field.

This paper presents a literature review on the topic of intercultural music education in Italy over the past decades. Italian publications on music education and pedagogy from the last 35 years were examined, with a focus on five editorial series and two journals, selecting articles and essays specifically addressing this theme.

The analysis highlights that the intercultural approach to music education is rooted not only in the broader framework of Italian pedagogical thought (Portera, 2013; Perucca, 2017), but also—and above all—in an anthropological perspective that redefines music beyond Eurocentric paradigms (Blacking, 1976; Piatti, 1994; Facci, 1998; Schippers, 2010; Spaccazzocchi, 2011; Disoteo, 2014). This theoretical orientation has inspired and documented a range of educational practices developed by teachers across various school levels throughout Italy.

Intercultural music education has evolved in close connection with other key themes, particularly identity (Disoteo & Piatti, 2002) and musical creativity (Piatti & Strobino, 2011; Strobino, 2022; Vitali, 2025).

We consider it crucial to bring the intercultural perspective back into the public and academic discourse, especially in light of the current resurgence of nationalist tendencies in Italy, which seek to reform the school system under the guise of a static and idealized notion of "Italian traditions." The decades-long commitment to music education as a means of overcoming ethnocentrism represents the only viable path toward building an inclusive, free, democratic, and supportive society. This commitment must be narrated, renewed, and strengthened.

Keywords: interculturalism, literature review, Italy, music education

"STUDENT VOICE" IN MUSIC TEACHER EDUCATION (MTE) – AN EMPIRICAL STUDY AT GERMAN-SPEAKING (MUSIC) UNIVERSITIES

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The importance of student participation for motivation, learning outcomes, and institutional development has been widely acknowledged in higher education research (Trempe et al., 2024). Involving students as active partners rather than passive recipients fosters democratic competences, autonomy, and responsibility - key qualities for future music educators (Clausen & Sammer, 2023; Schmidt & Abramo, 2020; Anderson et al., 2019). However, despite a growing international discourse on student voice and partnership (Fredriksen et al., 2023; Müller-Kuhn et al., 2021), there remains a lack of systematic empirical research on the actual scope and quality of student participation in music teacher education (MTE).

This study presents the first large-scale empirical investigation of the status and aspirations of participation among German MTE students. Using a quantitative survey design, it examines both the experienced reality and the desired ideal of participation across five domains of higher education: (1) governance, institutional culture & financial decision-making; (2) curriculum development; (3) teaching, courses, and projects, (4) individual study pathways; and (5) networking within and beyond the institution. Building on frameworks of student voice and participatory governance, the study explores existing institutional structures, their utilization by students, and students' normative expectations toward their institution and themselves. Furthermore, it investigates the relationship between participation and variables such as motivation, responsibility, study satisfaction, and self-efficacy, informed by self-determination theory.

By focusing on the under-researched field of participatory culture in artistic-pedagogical higher education, and by contrasting experienced with desired forms of participation, the project seeks to identify structural and cultural factors that shape students' agency. The findings contribute to evidence-based discussions on participatory governance and institutional development within (music) universities.

Keywords: music teacher education, participation, empirical study, student voice, institutional development

STUDENTS' PERSPECTIVES ON MUSIC PRODUCTION AS AN ARTISTIC MAJOR IN MUSIC EDUCATION PROGRAMMES: PARTICIPATION, DIVERSITY AND DEMOCRATIC EDUCATIONAL POTENTIAL

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In the course of comprehensive reform efforts (Clausen & Sammer, 2023), some German (music) universities have recently introduced the option of choosing DAW-based music production as an artistic major in music education degree programmes such as teacher training or instrumental pedagogy.

While initial research has focused primarily on structural and curricular challenges in implementing music production (e.g. Baxter, 2019; Berg, Heß & Honnens, forthcoming; Buchborn, 2019; Kattenbeck, Kautny & Schaub, forthcoming), an in-depth understanding of the students' perspectives is still lacking. However, their views and experiences are crucial when it comes to questions of participation, recognition of diverse forms of musical expression, and negotiations taking place between individual artistic practice and institutional structures. This presumably concerns both coherence with existing curricula and possible conflicts between practices of music production and the aesthetic and institutional logics of Western art music, which tend to prevail at universities (Buchborn, Schmauder, Tralle & Völker, 2021; Buchborn & Clausen, 2023; Honnens, 2025).

The planned presentation is based on a qualitative empirical study that uses semi-structured interviews to examine how students experience the integration of music production into their studies. The research design follows the Constructivist Grounded Theory Methodology (Charmaz, 2014) and Situational Analysis (Clarke, 2012). The expected results promise insights into the potential and areas of tension surrounding this artistic major with regard to democratic education and social cohesion: What forms of participation can be unlocked by music production as part of a degree programme? In what ways can it contribute to incorporating different musical backgrounds and aesthetic orientations, thereby diminishing institutionally effective social barriers? And what challenges arise in the tension between non-university production practices and university traditions – including the continuing dominance of Western art music? Our aim is to provide impetus for diversity-sensitive, participatory and democracy-promoting development of music education degree programmes.

Keywords: music production, digital music practice, music teacher training, curriculum development, hegemony

NEGOTIATING DEMOCRACY IN MUSIC EDUCATION: TEACHERS' CONTEXTUAL RECONSTRUCTION OF INFORMAL MUSIC LEARNING IN CHINESE PRIMARY SCHOOLS

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Informal Music Learning (IML) is regarded as a pedagogical approach that fosters autonomy, collaboration and creativity within music education (Green, 2017). It has been researched within Western contexts over many years and has gained positive findings (Hallam et al., 2017; Weatherly et al., 2024). However, it is still at the exploration stage in Chinese school music education (Law & Ho, 2015). The latest "Chinese Compulsory Education Arts Curriculum Standards" (2022) emphasised concepts such as fostering students' autonomy, creativity, and comprehensive practical abilities, thereby providing opportunities and conditions for exploring democratic and inclusive approaches within school music education. This qualitative study explored how music teachers from two different primary schools in Beijing who had, previously, no experience of IML, included the IML approach within their own teaching environments. The case study data consisted of semi-structured individual interviews, notes from group meetings with the two teachers, classroom observation field notes, teachers' reflective diaries and a classroom evaluation form developed in collaboration with teachers.

Research findings showed that the two teachers did not replicate the whole IML approach but, rather, selectively adopted its core principles and methods based on the demands of their educational environment and personal teaching experience. In group meetings, they designed and developed a series of teaching strategies, such as constructing instructional scaffolding, creating a formative evaluation form, and integrating IML with Chinese traditional music and project-based learning.

Findings have revealed that in democratised music classrooms, teachers still play a key role. In this paper I will discuss how the teachers balanced innovation and norms, managed emotions and institutions within specific cultural contexts and pressures, and constructed teaching spaces that facilitated democratic practice for students. This study could also provide a reference case for subsequent IML practices within the context of Chinese schools.

Keywords: Democratic pedagogy, informal music learning, primary music education, China, contextualisation

TRANS VOICES IN MUSIC EDUCATION: A QUEER-TRANS-NATIONAL STUDY BETWEEN TURKEY AND GERMANY

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In Germany, the far right has long propagated anti-immigrant (Nann et al., 2024) and anti-Turkish (Bayır, 2025) ideologies, while instrumentalizing queer-feminist agendas to legitimize racist discourses (Boulila et al., 2025; Hajek & Dombrowski, 2022). All of this collectively poses serious threats to fundamental democratic principles and underscores the growing importance of these issues within music education. Even though migration and gender studies within music education discourse exist separately, and intersectionality (Crenshaw, 1989) has been increasingly discussed in Germany (Dunkel et al., 2022; Grow et al., 2022), research on LGBTQ+ individuals with a Turkish-German migration background remains very limited. Therefore, the present study explores how artists who identify under the LGBTQ+ umbrella and move between Turkey and Germany navigate their voice(s) as a site of identity, oppression, and resilience.

The paper focuses on the Berlin-based actress-singer Hayal Kaya, originally from Ankara, Turkey. She is the first trans actress to play a chief inspector on German television (Bakmaz, 2024) and has also appeared in the highly successful Netflix series *Woman of the Dead*, for which she contributed to the soundtrack as a singer. Drawing on semi-structured interviews, document analysis, and music analysis (using the toolbox by Müller, 2022), and employing content analysis (Mayring, 2022), the study identifies emerging themes such as how her voice becomes a tool for resistance, the challenges she has faced across different axes of oppression—class, gender, body, and race (Winker & Degele, 2009, 2011)—and the strategies she has developed to survive and thrive. Using Kumashiro's (2000) anti-oppressive education framework, as adapted to music education by Bengonzi (2015), the paper concludes with implications for music education.

Keywords: Intersectionality, Queer and Trans Voices, Turkish-German Migration, Resistance and Identity, Anti-Oppressive Music Education

INSIGHTS INTO THE MUSIC TRAINING OF GENERALIST TEACHERS IN SPECIAL SCHOOLS: IMPLICATIONS FOR SEND MUSIC-PEDAGOGICAL PRACTICE

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Teaching music to children with Special Educational Needs and Disabilities (SEND) is an under-researched (Ockelford & Markou, 2012) but complex area of professional practice. Teachers require a combination of music subject knowledge and specialist SEND pedagogy to meet the coexisting nature (Ockelford, 2008) and increasing complexity (Salt, 2010; Carpenter, 2007; Pinney, 2017) of learners' needs. Despite this, there is a lack of mutual understanding of the training teachers require to teach SEND music effectively, with little attention paid to this within the professional and academic literature.

As a means of addressing this, a recent doctoral study examined the efficacy of a skills-based teacher training and mentoring model in SEND music (Johnston, 2023). The research involved four generalist (non-music specialist) in-service teacher participants from a primary special needs school (GTSS) in the UK. The longitudinal case study utilised various data collection tools including interviews, focus group discussions and classroom observations. Learner-centred theory framed decisions regarding the pragmatic nature of training and mentoring, as well as the analysis and reporting of data. Findings highlighted the importance of GTSS receiving domain specific, situated training and mentoring (Catalano, 2015; Lave & Wenger, 1991) from a SEND music specialist.

This spoken paper reveals what this training and mentoring looked like, exploring somewhat predictable connections with the music training of generalist teachers in mainstream schools, but crucially, identifying new links with early years music pedagogy (Bremmer, 2021) and with music training for early years teachers (Bainger, 2010; Barrett, Zhukov & Welch, 2019). The idea that music specialist teachers and early years music teachers could therefore play an equally important role in the music training and mentoring of GTSS is proposed, inviting further exploration of the potential interdisciplinary nature of the SEND and early years music education fields in terms of pedagogy, practice and professional development.

Keywords: teacher training, generalist teachers, SEND music, music pedagogy

CHALLENGES IN CULTIVATING MUSICAL INSTRUMENT PUPILS' LEARNING PERSISTENCE - A QUALITATIVE STUDY

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Learning a musical instrument can be one of the most gratifying experiences for a child; however, it may also be a cause of frustration (Costa-Giomi, 2005; Evans, 2009; McPherson et al., 2015). To understand the causes of attrition and lack of persistence in children and adolescents participating in instrumental music education, Deci & Ryan's (1985) self-determination theory (SDT) is most commonly used (Földi & Józsa, 2022; Kavčič Pucihar et al., 2024; Oliveira et al., 2021; Wieser et al., 2024; Wieser & Müller, 2025).

Drawing on the SDT framework, we designed an intervention to study the changes in the behavior of musical instrument pupils when their basic psychological needs (BPN) for relatedness, competence, and autonomy are specifically supported in teaching, and whether these changes would lead to greater learning persistence. The intervention was held at a local music school, where 55 pupils were taught by eight students from the University of Ljubljana's Academy of Music and Faculty of Health Sciences. Pupils had 8-10 weekly 45-minute lessons in addition to the curriculum. Students were instructed to use a teaching approach that supported pupils' BPN. We employed a qualitative research design (Creswell & Creswell, 2023) to study the effects of the intervention.

Analysis of focus group interviews with music school instrument teachers and written reflections from university students revealed observed changes that fell into six categories: motivation, well-being, attitude toward the instrument, learning outcomes, teacher-student relationship, and teaching approach. Pupils' increased motivation and sense of well-being, as well as a more positive attitude toward their instrument, were most highlighted. These findings suggest that supporting the BPN of pupils who play musical instruments can lead to greater motivation and improve well-being, both major contributors to learning persistence (Schatt, 2024), as well as a shift towards a more positive attitude towards playing a musical instrument.

Keywords: instrumental music education, learning persistence, self-determination theory, motivation, well-being, attitude toward musical instrument

LOGICS OF PARTICIPATION IN PARTICIPATORY MUSIC THEATRE: AN EMPIRICAL RECONSTRUCTION ACROSS FOUR GERMAN CASE STUDIES

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Background.

Discourses on participation and Teilhabe in music education and community music are conceptually blurred, especially in German-speaking contexts where Partizipation and Teilhabe carry distinct connotations. While participatory music theatre projects are increasingly widespread, little is known about how adult participants and project leaders construct meanings of participation in practice.

Aims.

This paper reconstructs implicit orientations and meaning structures regarding participation in four participatory music theatre projects in Germany. It seeks to identify commonalities and differences between institutional, community-based, and civil-society contexts.

Method.

Empirical material comprises four group discussions with adult participants and four narrative interviews with project leaders, conducted between 2020–21 in projects located in Impuls, Hamdorf, Neuenstein, and Restadt. Data were analyzed using the documentary method (Bohnsack), including formulating and reflecting interpretation, comparative analysis, and subsequent type construction.

Results.

Analysis reveals distinct orientation frameworks:

1. Logic of open, transformative practice (Impuls/Hamdorf), stressing self-expression and civic empowerment.
2. Logic of controlled opening (Neuenstein), balancing institutional structures with participatory aims.
3. Logic of normatively framed inclusion (Restadt), emphasizing access and social integration over shared authorship.
4. Across cases, tensions emerge between artistic quality, institutional expectations, and participants' desire for agency.

Conclusions.

The comparative findings highlight differentiated modes of participation that go beyond binary notions of inclusion vs. exclusion. They suggest the need for music educators and cultural institutions to reflect on underlying orientation frameworks when designing participatory projects. The study contributes to refining conceptual models of participation and offers analytical tools for both teacher education and community music practice.

Keywords: Participation, Music Theatre, Community Musical Theatre, Music Education, Documentary Method

DUAL LESSON PLANNING: INCLUSIVE DIDACTIC NETWORKS AS AN INSTRUMENT FOR DIDACTIC ANALYSIS IN INCLUSIVE MUSIC EDUCATION

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Dual lesson planning, which refers to the simultaneous consideration of subject-specific content and areas of individual development, is a fundamental concept in special educational lesson planning (Heimlich & Kahlert, 2012; Jöhnck, 2024; Jöhnck & Baumann, 2023; Urban & Leidig, 2017). Various planning aids for dual lesson planning have been developed (e.g., Wember, 2013; Heimlich & Kahlert, 2012; Sasse & Schulzeck, 2021). In music education, Laufer (2019) introduced a matrix that provides insights into music-related learning opportunities for students with intellectual disabilities.

Lutz (2018, p. 38) utilizes a didactic reflection instrument focused on the musical potential of areas of individual development. The instrument of inclusive didactic networks extends beyond the contributions of Lutz and Laufer in its application within inclusive pedagogy. On one hand, inclusive didactic networks allow for a precise analysis of all life and areas of individual development concerning students' learning opportunities. On the other hand, this instrument can be applied across disciplines. Nevertheless, this instrument has not yet been referenced in music educational literature (cf. Eberhard, Hirte & Höfer, 2017; Eberhard & Höfer, 2016; Kurzius-Beuster, 2015; Laufer & Vogel, 2022; Lutz, 2020), while extensive contributions are available for other subject didactics (Ferreira González, 2019; Heimlich & Kahlert, 2012; Henrichwark & Kuckuck, 2019; Kahlert, 2015; Rank & Scholz, 2017; Wölki-Paschvoss, 2018).

This contribution presents various approaches to dual lesson planning from a music pedagogical perspective and elaborates on the instrument of inclusive didactic networks based on a case study. In analyzing areas of individual development, this contribution relies on the systematization by Flott-Tönjes et al. (2017) as well as an analysis focusing on subject-specific perspectives derived from the music curriculum (MfSB, 2021).

The concept of dual lesson planning, grounded in inclusive didactic networks, assists both students and teachers in conducting an inclusive didactic analysis of music lesson topics.

Keywords: inclusive education; didactics, music education, school

MUSIC & DANCE EDUCATION AND MASS ATROCITIES: A META-NARRATIVE REVIEW

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Background & aims

Arts education is often positioned as a vehicle of social justice, cultivating empathy, critical reflection, and civic responsibility through practices such as music and dance. Researchers frequently advocate for inclusion, diversity, and engagement with global challenges (Juntunen & Partti, 2022; Wilson, 2023). But what happens to arts education research in times of genocide and mass atrocity? This paper presents findings from a systematic literature review investigating how educators and communities engage with and mobilize music and dance education amid genocide, and how such practices compare across contexts including the Holocaust, Armenia, Rwanda, Bosnia, Cambodia, and Gaza. In doing so, it raises a critical but underexplored question: How does arts education contribute (or not) to awareness, testimony, survival, support, and critical consciousness in times of genocide, not just in its aftermath?

Method

Using the PRISMA 2020 framework (Page et al., 2021), this review identifies and synthesizes peer-reviewed and grey literature on music and drama education enacted during or in response to mass violence. Eligible studies span formal, non-formal, and diasporic contexts involving learners and educators. Special attention is given to power relations and political dimensions – such as testimony, cultural resistance, psychosocial survival, and the ethical tensions of creating or researching under atrocity.

Main contribution & implications

Our review study exposes silences and possibilities, and assesses tensions between “after-the-fact” and “in-the-moment” approaches. Emerging findings call for reframing arts education research as an urgent, politically accountable practice in times of mass violence. In turn this has implications for the ethical and social responsibilities of arts education and its researchers. Final results will be available in spring 2026. This contribution invites discussion on the responsibilities and risks of arts educators working under conditions of power, politics, and structural violence.

Keywords: literature review, Political dimensions of arts education, ethics, music education, dance education

RESEARCH LITERACY AS DEMOCRATIC PRACTICE: EXPLORING MUSIC TEACHER STUDENTS' ENGAGEMENT WITH RESEARCH-BASED KNOWLEDGE

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Although research-informed teaching is increasingly emphasized in education policy and teacher training, pedagogical research is often perceived by practitioners as inaccessible, irrelevant, or overly abstract (Cochran-Smith & Lytle, 1993; Farley-Ripple et al., 2018; Hargreaves, 2007; Matusov, 2017). Many teachers report that academic articles rarely communicate clearly what works in practice, making them difficult to read and apply. This disconnect poses a challenge to the development of professional competence, which depends on the integration of theory and practice—and is positively linked to student learning outcomes.

This study investigates how Norwegian music teacher students engage with research-based knowledge and how such engagement can support their development as reflective, research-informed, and democratically minded practitioners. The project combines survey data with a practice-based assignment to explore students' attitudes, experiences, and challenges related to research literacy: reading, comprehending, and applying research in music education.

In the first phase, a survey examines students' perceptions of research relevance, preferred access formats, and barriers to engagement. It also explores their understanding of what constitutes a research article and whether research has influenced their pedagogical thinking. In the second phase, students select a peer-reviewed article, summarise it in accessible language, and design a teaching plan that applies its insights to a real-world music education setting. They then reflect on the process and its impact on their thinking and practice. By foregrounding students' voices and experiences, the project highlights how research engagement can foster critical thinking, professional agency, and pedagogical innovation—key components of democratic education. The findings offer insights into how music education programs can better integrate research literacy to promote participation, diversity of perspectives, and social responsibility.

Keywords: Democratic education, Research engagement, Professional agency

TEXTBOOKS, REPRESENTATION, AND VOICE: FOSTERING DIVERSITY IN KOSOVO'S MUSIC EDUCATION MATERIALS

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Textbooks remain a central medium through which music curricula are implemented and experienced by teachers and students. Beyond being pedagogical tools, they also reflect societal values, cultural hierarchies, and political agendas. In Kosovo, a country with a rich yet complex cultural heritage and diverse ethnic communities, music textbooks play a critical role in shaping young people's understanding of musical traditions, identity, and belonging. This paper critically examines the representation of diversity and inclusion in Kosovo's music education textbooks. Drawing on my experience as a textbook author and curriculum developer, the study explores the extent to which minority musical traditions, gender perspectives, and diverse cultural voices are integrated—or marginalized—within current teaching materials.

The research employs content and discourse analysis to review textbooks used in primary and secondary schools, focusing on repertoire selection, language, imagery, and pedagogical framing. Complementing this analysis, qualitative data were collected through interviews and focus groups with music teachers and students to explore how they perceive the materials and whether they feel represented by the content.

Findings reveal that while some progress has been made in incorporating elements of cultural diversity, dominant narratives continue to privilege Western classical traditions and majority cultural perspectives. Teachers often feel constrained by rigid structures and limited resources, which hinder their ability to adapt materials to better reflect their students' backgrounds and experiences.

The paper argues for a participatory approach to textbook development, where teachers, students, and communities are actively involved in co-creating inclusive educational resources. By rethinking textbook design, music education can move beyond mere transmission of knowledge to become a site of democratic dialogue, fostering mutual respect and social cohesion. Recommendations are offered for policymakers, authors, and educators seeking to create materials that truly reflect the diversity of Kosovo's society.

Keywords: Music education curriculum, Textbook analysis, Representation and diversity, Inclusive pedagogy, Cultural identity

MUSIC EDUCATION 4.0: THE EMERGENCE OF A HOLISTIC, HUMAN-CENTERED, POST-DIGITAL PEDAGOGICAL MODEL ADVANCING DEMOCRATIC, INCLUSIVE, AND DIVERSE MUSIC EDUCATION

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This paper presents the formation of the Music Education 4.0 framework, which emerged as a local theory from a three-year Design-Based Research initiative conducted in a private elementary school in Greece. Through iterative cycles of design, implementation, analysis, and redesign, the study aimed to develop a coherent, human-centered, and post-digital perspective on music learning that integrates emerging and immersive technologies, artificial intelligence, and the pedagogical principles of STREAM education.

Cross-cycle analysis identified four interconnected dimensions of learning that accounted for students' engagement and development—creative autonomy, collaborative problem-solving, computational thinking, and sensory-emotional immersion. These were underpinned by transversal mechanisms of learning through artifacts, embodied engagement, meta-narration, and mediated collaboration, which together functioned as analytic categories and design drivers for subsequent iterations. Building on these mechanisms, a coherent set of actionable design heuristics was established, including participatory co-creation and role rotation, multimodal making for public audiences, scaffolded progression with gradual fading, authentic tasks and process documentation, artifact-based assessment through co-created rubrics, and the cultivation of critical post-digital literacy.

Grounded in constructivism and constructionism, sociocultural theory, cognitive apprenticeship, pragmatism, conceptual change, and creative learning, Music Education 4.0 articulates a coherent set of design principles and practical heuristics for curriculum design, assessment, and classroom orchestration. The framework reconceptualizes the learner as an active agent and the teacher as a designer-researcher, positioning physical-digital hybridity as a catalyst for inclusive participation and deeper musical understanding.

In conclusion, the paper highlights implications for curriculum development—through the integration of making-centered, STREAM-aligned learning sequences—teacher education—through designerly inquiry and reflective iteration—and school-based innovation—by emphasizing scalable design patterns. It further outlines directions for the continued validation and contextual adaptation of the framework, contributing to broader discourses on participation, inclusion, and social cohesion in contemporary music education.

Keywords: Design-Based Research, Local theory development, Music Education 4.0, Human-centered learning, Post-digital environments

EXPANDING MUSICAL HORIZONS: STUDENT TEACHERS' REFLECTIONS ON EXPERIENCING LIVE CLASSICAL MUSIC AS A PATHWAY TO PARTICIPATION AND SOCIAL COHESION IN MUSIC EDUCATION

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Preparing preservice teachers for primary and early years music education requires more than classroom strategies; it involves cultivating openness, cultural literacy, and appreciation of artistic diversity. At the University of Cyprus, generalist student teachers as part of their music education classes, attend a concert by the Cyprus Symphony Orchestra and document their experiences through structured reflective diaries. This assignment is designed to expand students' musical horizons, particularly for those with no prior exposure to live symphonic performance, by encouraging critical, affective, and contextual engagement.

This study examines 400 reflective diaries of student teachers, which serve as the primary data collection source, to investigate how live classical music experiences inform preservice teachers' perceptions of classical music's educational and social significance. The main research question addresses how attending a live symphony orchestra concert influences students' perceptions of classical music's role in education and society. Two sub-questions explore how students articulate shifts in their musical understanding and attitudes, and how these reflections shape their developing identities as inclusive, culturally responsive educators. Thematic analysis revealed recurring themes of discovery, emotional impact, recognition of cultural value, pedagogical inspiration, and emerging professional responsibility.

Students frequently described the concert as a transformative experience that challenged their prior assumptions, highlighted the accessibility of classical music, and foregrounded its collective and integrative dimensions. Reflections also indicated heightened awareness of music's capacity to foster inclusion and social connection, alongside concrete ideas for classroom integration. Situated within the discourse on democracy and music education, the study argues that structured reflection on cultural experiences beyond students' everyday contexts can enhance teachers' capacity to foster participation and articulate the artistic value of diverse musical forms. Such experiences enrich professional identity formation and support the development of educational practices that position music as a means for social cohesion, empathy, and democratic engagement.

Keywords: Artistic Value, Cultural literacy, social cohesion, Democracy and Music Education

PLAYING WITH NATURE: INCLUSIVE PATHWAYS TO MUSIC-MAKING IN EARLY CHILDHOOD

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Background

Early music-making is a multisensory form of play involving voice, movement, and sound (Nieuwmeijer et al., 2019), situated within specific temporal and spatial contexts (Young & Ilari, 2019). Through their audacious experiments in sound, children create a „children’s musical culture“ (Bjørkvold, 1992), through which they “negotiate ways to be heard in the adult world, appropriating and internalizing multiple experiences and realities” (Lim, 2021, p. 344). Drawing on outdoor education research that views the natural environment as an inclusive, rich setting for sensory and embodied learning, this study explored the musical play of five children at a forest school kindergarten.

Aims

Recognizing children’s innate capacity for music-making and their potential to learn through exploration and peer interactions, along with an enriching „third teacher“ environment (see, Reggio Emilia), we aimed to explore the musical play of six young children with diverse abilities and cultural backgrounds in outdoor spaces using natural setting resources and loose parts. The following research questions guided the action research study:

1. How do the young children use natural materials to make music?
2. How do the young children perceive the affordance of the outdoor environment for their musical play?

Method

Over three cycles of environment-based teaching scenarios, we collected data through teacher-researcher observations, reflective journals, and informal discussions with children. The teacher-researcher served as a facilitator.

Findings

The findings showed that all children engaged in a dynamic improvisational activity involving movement, gestures, language play, and sophisticated sound exploration. The environment and natural resources offered inclusive affordances for all children to interact with their peers using sound (see Small, 1998), while also enhancing their environmental awareness.

Conclusions

These findings suggest that nature can support young children’s self-initiated music-making and offer an inclusive environment for sound exploration and connecting with nature.

Keywords: affordance, inclusion, natural resources, outdoor education, young children’s music-making

CAN THE USE OF ARTIFICIAL INTELLIGENCE IN MUSIC EDUCATION FOSTER PARTICIPATION AND AGENCY? - A CASE STUDY ON MUSIC TEACHERS' PERSPECTIVES IN GERMANY

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Recent German-speaking research on digitalisation in music education highlights both opportunities and research gaps: On the one hand, empirical studies have examined the use of apps in music-making processes (Gerland, 2022). On the other hand, there is little research on using digital musical instruments in special educational contexts (Förster, 2022). Völker et al. (2025) identify participation as one central orientation of music teachers, emphasising that digitalisation can promote musical participation through accessibility, particularly for learners with special educational needs. Yet, inclusive ideas are not consistently reflected in teachers' everyday practices.

The implementation of artificial intelligence (AI) in music education appears both challenging and promising: While AI technologies may trigger a paradigm shift (Krebs et al., i. r.), they also create tensions between the potential loss and the enhancement of creative processes in music learning (Rotsch, 2025). Against this backdrop, the present study asks what is essential to ensure low-threshold access to AI technologies that foster participation and agency, thereby supporting the inclusion of all learners in creative music-making processes.

Group discussions with teachers were conducted in professionalisation programmes for music educators. The collected data were analysed using inductive qualitative content analysis (Kuckartz, 2010). The study examines how teachers perceive the relevance of participation and agency in the context of AI in music education, the challenges they face in fostering agency, and the conditions they consider crucial for meaningful participation. Furthermore, it highlights teachers' concerns, uncertainties, and fears regarding the use of AI, alongside the opportunities and potentials they associate with it.

Finally, the contribution contextualises these findings within the competency models Dig-CompEdu (Joint Research Centre, n.d.) and UNESCO's AI Competency Framework for Teachers (Miao & Cukurova, 2024), advocating reflective and responsible use of AI in music education while positioning AI competence as a factor of social inclusion and exclusion.

Keywords: Participation, Agency, Artificial Intelligence, Teachers' Perspectives, Qualitative Study

PUBLIC MUSIC EDUCATION AND DEMOCRATIC PRACTICES IN BOSNIA AND HERZEGOVINA, CROATIA, MONTENEGRO, AND SERBIA: TRADITION, ACCESSIBILITY, AND FUTURE PERSPECTIVES

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This paper aims to present and compare the public music education systems in Bosnia and Herzegovina, Croatia, Montenegro and Serbia. Particular emphasis is placed on their historical foundations, main characteristics and development prospects in the context of democratising music education. The analysis draws on the theoretical concepts of cultural democratisation (Dubois, 2012), community music-making (Veblen, 2007, 2012) and inclusive pedagogical practices (Burnard et al., 2008; Green, 2008). These frameworks emphasise accessibility, participation, and inclusivity, offering a means of examining regional systems.

Public music education in these countries began in the early 20th century and developed through a network of schools, later expanding to higher education in some countries. These systems' value lies in public funding: while modest tuition fees may exist, education is largely publicly financed and widely available, with active involvement of diverse social groups. However, the realisation of the ideal of music education for every child is still limited by socio-economic factors, parental/community support, and societal awareness of its value (Bačlija Sušić, 2018).

Methodologically, the paper draws on a comparative analysis of legal frameworks, cultural policy documents and scholarly sources. Despite organisational differences and transitional challenges, the analysis shows that public music education systems in the region have strong potential for development through curriculum modernisation, embracing digital teaching methods, and fostering international cooperation. Teachers and schools play a pivotal role in promoting cultural democratisation and inclusivity (Westerlund & Partti, 2018). The findings show that music schools' engagement with communities through projects, festivals, and concerts enhances the vitality and social contribution of music education.

It can be concluded that music education in these countries is an important model of cultural democratisation, sustaining artistic vitality while promoting equal participation. The core values of accessibility, openness and inclusivity could form the basis for a more equitable music education approach across Europe.

Keywords: public music education, democratic practices, accessibility, social inclusion

MUSIC HISTORY BETWEEN NORMATIVE CONCEPTS OF CULTURE AND CULTURAL PARTICIPATION – MUSIC TEACHERS' IMPLICIT KNOWLEDGE

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Music education is a central arena for cultural and societal negotiation. Teaching music history in particular raises questions of representation, belonging, and cultural participation, and is therefore closely linked to democratic education and diversity. Teachers decide which musical narratives are conveyed, which perspectives become visible, and which are implicitly excluded. While music education discourse has revealed culture-essentialist and normative tendencies aimed at reproducing conservative value systems (Blanchard, 2019; Vogt, 2019), the perspectives of teachers have so far received little empirical attention, apart from a single case study (Grow & Roth, 2024). At the same time, greater diversity in music history curricula is discussed (Walker, 2020).

The presented study investigates the practical knowledge teachers draw upon when teaching music history and how this knowledge is connected to implicit concepts of culture. Based on narrative interviews with eight teachers from secondary schools in Germany, the study applies the Documentary Method (Bohnsack, 2021; Nohl, 2010) to reconstruct teachers' orientations and to develop a sociogenetic typology that sheds light on the genesis and reproduction of these orientations.

The results reveal different frameworks of orientation ranging from knowledge-centered and canon-oriented to experience-based and participatory conceptions of music history learning. The identified connections between teachers' orientations and their experiences in higher music education highlight how normative ideas of culture and musical value are reproduced in teacher education. The presentation discusses how teaching music history can be understood as a practice of cultural participation and explores the implications of these findings for diversity-sensitive and democracy-oriented music teacher education.

Keywords: Music history education, Teacher orientations, Concepts of Culture, Documentary Method

EVOLVING NARRATIVES: NEGOTIATION AND TRANSFORMATION IN CHILDREN'S MUSICAL INVENTION

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This paper presents the final results of the Musical Narratives project, which explored how primary school students (ages 7–10) invent musical narratives—symbolic sound structures analogous to storytelling (Barrett, 2003; Stadler Elmer, 2015). Building on a participatory action-research framework (Ferrance, 2000; Kindon et al., 2007; Stöckler, 2023), the study examined how students collectively developed, modified, or discarded musical ideas during a ten-week invention process. Three classes participated in the project. Data include audio-video recordings of group work, supported by clip-on microphones capturing peer dialogue, teacher reflections, and transcriptions of the musical narratives. Video-based content analysis (Mayring, 2019; Huber, 2020) focused on moments of negotiation—when students justified why a musical idea should be changed, maintained, or excluded.

Findings reveal a progressive transformation from individually generated ideas toward shared, co-constructed sound structures. Early sessions show exploration, with students collecting personal sound samples inspired by objects; later sessions involve increasing negotiation, coordination, and synthesis of ideas into group narratives. As organisational complexity grew, leadership roles often emerged spontaneously. Negotiation alternated between verbal explanations—such as explicit reasoning for musical decisions—and non-verbal cues, including gestures, movements, imitation, or musical responses within the group. Differences across age groups suggest developmental variations in how students externalise reasoning and manage disagreement. Beyond age, additional factors—such as group composition, prior collaboration, and task framing—appeared to shape how students spoke about, or refrained from speaking about, their creative musical ideas.

These analyses raise a broader question for discussion: What influences the ways students verbalise, negotiate, and transform their musical ideas when co-creating sound structures together? Addressing this question offers insights into how participatory music learning environments can cultivate both agency and relational understanding through shared invention.

Keywords: musical narratives, collective invention, student agency, reasoning and negotiation, participatory action research

DIFFERENTIATION IN INCLUSIVE MUSICAL LEARNING PROCESSES: AN EXPLORATORY STUDY ON IMPULSES FROM TRAINEE TEACHERS AND THE PERSPECTIVE OF PUPILS

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Recognising diversity is a fundamental democratic skill (Council of Europe 2018), and valuing difference is a prerequisite for successful inclusive learning situations.

Adaptive teaching concepts and the differentiation of learning processes have proven to be effective methodological tools for successful inclusive teaching (Göllner/Niessen 2016). Nevertheless, there are no systematic studies on how music teachers fulfil the task of individual support through differentiation. Our two qualitative studies aim to fill this gap:

The completed part of our study was focused on the teachers' perspective. We examined the differentiating approaches of teachers in training by analyzing their impulses (written and oral) based on their lesson plans and through interviews conducted after the lessons using qualitative content analysis (Kuckartz/Rädiker 2024).

The results show that teachers use the entire range of possible forms of differentiation as found in theoretical models (Letzel 2021; Schilling-Sandvoß 2022). The question of whether differentiation should be made transparent to pupils or not, i.e., whether difference should be addressed or de-emphasized (Budde 2017), also proved to be an important factor in teachers' decisions.

In our current study, we are now focusing on the perspective of pupils. Through video analyses in specific teaching situations and subsequent interviews, we want to find out: How do students perceive the roles assigned to them in heterogeneous learning processes and how do they reflect on them? How do students experience differentiation processes in music lessons? How do they evaluate it when learners are supported differently through different requirements or tasks?

In our presentation, we would like to present the results of both studies to date and discuss our conclusions and interpretations and their relevance for inclusive music education.

Keywords: diversity, pupils' perspective, inclusive music education

MUSIC AS A VOICE OF POWER AND RESISTANCE: EDUCATION BETWEEN AESTHETICS AND POLITICS

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Music is not merely an aesthetic experience—it is also a tool of power, a symbol of identity, and a medium of social critique. This paper explores the intersection of music education with issues of power, ideology, and political discourse. It demonstrates how music has been used both to reinforce authority and as a means of resistance and emancipatory expression.

Through specific historical and contemporary examples, the paper illustrates how music has repeatedly been mobilized in contexts of absolutism, monarchy, totalitarian regimes, and democratic movements. Special attention is given to the shifting functions of music—from a symbol of state power and identity, through expressions of defiance and protest, to a vehicle for articulating civic, cultural, or environmental concerns in a globalized world. The paper thus offers a comparative perspective on music as part of political, cultural, and social events and histories in the Czech Republic and beyond.

Music education, through musical analysis, interpretation, and the confrontation of diverse listening preferences, provides a space for the development of critical thinking, cultural reflection, and democratic dialogue. The presentation includes findings from a repeated cross-sectional quantitative study on musical preferences among Czech upper secondary school students, involving 402 respondents. The research was conducted via a questionnaire survey that included listening samples from 32 genres. Students' evaluations and identifications of these samples were used to assess their attitudes toward music and their level of musical tolerance. Sociomusical factors of the respondents were also considered. The results indicate that the length and continuity of music education increase tolerance toward musical genres and foster a more open approach to musical diversity.

The aim of this paper is to highlight how music pedagogy can support the education of engaged and receptive citizens who view music not only as art but also as a social phenomenon.

Keywords: music education, social critique, musical tolerance, critical thinking, youth preferences

NAVIGATING IN THE BORDERLAND BETWEEN AUTONOMY SUPPORT, CONTROL AND CHAOS: EXPLORING TEACHER AND STUDENT PERSPECTIVES IN FINNISH INSTRUMENTAL MUSIC LESSONS THROUGH COMICS

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Finnish music education is grounded in teachers' professional independence and capacity for critical reflection to foster students' autonomy (see Juntunen, 2015). Autonomy-supportive teaching promotes student agency, self-regulated learning, motivation, and well-being for both students and teachers (Moè et al., 2022; Reeve et al., 2022). Yet research reveals a gap between these ideals and classroom realities, as many teachers still display controlling (Jiang et al., 2019) or chaotic (Bouten et al., 2025) styles that thwart students' basic psychological needs (Deci & Ryan, 2000).

This presentation introduces two approaches to help bridge this gap: the Circumplex Model for examining teachers' motivating and demotivating styles (Aelterman et al., 2019) and a comics-based reflective tool designed to enhance teachers' reflexivity in one-to-one instruction. This sub-study, part of an ongoing doctoral project, aims to help teachers reflect on discrepancies between their beliefs and classroom practices in becoming more autonomy supportive.

Five Finnish instrumental teachers and five of their students participated in two semi-structured interviews and a group discussion. In the first interview, participants selected preferred teaching styles from 14 research-based comics depicting seven autonomy-supportive and controlling approaches and explained their choices. Teachers were also introduced to Reeve et al.'s (2022) Autonomy-Supportive Instructional Behaviors (ASIBs). In the second interview, students and teachers identified comics representing their real experiences. Interview and discussion data were thematically analyzed using ATLAS.ti.

Preliminary findings indicate that students of more controlling teachers sought greater autonomy, while those of more autonomy-supportive teachers occasionally desired more structure. Teachers struggled to balance autonomy and control, revealing also clear discrepancies between their ideals and practices. Participants found the comics valuable for pedagogical reflection and the ASIB checklist useful as a practical classroom reminder for teachers. The results suggest that these tools can help teachers navigate in the borderland between (de)motivating teaching styles and strengthen autonomy-supportive practice.

Keywords: Autonomy support; Music education; Teaching styles; Teacher reflexivity; Comic-based research

DEMOCRACY UNDER PRESSURE: POLICY, POWER, AND PROFESSIONAL AGENCY IN ENGLISH MUSIC EDUCATION 2010–2025.

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Music Education 2010–2025.

This presentation examines English music education policy from 2010 to 2025 as a manifestation of intersecting neoliberal and neoconservative political rationalities, exploring how these have shaped music teachers' opportunities for democratic engagement in developing the structures, epistemologies, and pedagogies of music education. It argues that the alignment of these rationalities has produced an emphasis on, on the one hand, accountability, performativity, and efficiency, and on the other, cultural restoration, moral authority, and a return to traditional repertoires and values.

Drawing on Phelan's (2014) and Laclau's (1996) concepts of shared antagonisms, empty signifiers, and antagonistic others, the presentation contends that influential actors within English music education have aligned with government policy to reconcile ideological tensions in ways that promote a traditionalist paradigm serving both neoliberal and neoconservative ends. This alignment has contributed to the erosion of democratic spaces in which dissent and alternative visions for music education might otherwise flourish. Music subject association acting as discourse communities, policy actors and policy and inspection frameworks have played key roles in embedding these discourses in practice, often at the expense of teachers' professional autonomy and capacity and opportunities for democratic engagement

Nevertheless, possibilities remain for teachers to resist, subvert, and reimagine music education as a diverse, inclusive, and socially meaningful practice, and for music subject associations to be re-envisioned as politically engaged discourse communities supporting teachers' democratic agency. Ultimately, the presentation argues for recognising the deeply political nature of music education and for reclaiming professional agency and autonomy against constraining policy discourses.

Keywords: Agency, Democracy, Discourse, Empty Signifiers

THE INFLUENCE OF CO-CONDUCTING ON THE COMPETENCY AREAS OF CHOIR CONDUCTORS.

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Team teaching has become a prominent topic in education worldwide. It describes a teaching model where two teachers share responsibility for organizational tasks, pedagogical tasks, pedagogical planning and student care. Research indicates that this collaborative approach can lead to positive outcomes such as workload reduction methods, increased diversity and a shared feedback culture.

In choir conducting, leadership has traditionally been hierarchical, with one conductor leading the ensemble. However recent decades show a shift towards shared leadership, driven by a new generation of conductors. This trend reflects broader societal changes that prioritize collective action over individual authority, and is therefore also a political statement for increased participation in music learning as well as an opportunity to overcome hierarchical boundaries.

My doctoral research explores why choir conductors choose to lead as a team and how this affects their competencies and rehearsal work. The study is based on interviews with choir conductors and choir members in Switzerland, Austria and Germany. Up to this point, the interviews have been coded in three steps following Reflexive Grounded Theory (Breuer et al., 2017), through which a preliminary theory was inductively developed. The further goal is to develop a competence model for Co-Conducting Choir Conductors.

This presentation outlines the current state of theoretical development and explores the potential of co-conducting for future choral practice, highlighting emerging aspects of participation and co-determination.

Keywords: Music education, Choral Pedagogy, Co-Conducting, participation, co-determination

MAKER MUSIC EXPEDITIONS: A SITUATIONAL ANALYSIS OF DEVELOPING AND IMPLEMENTING POSTDIGITAL PROFESSIONAL DEVELOPMENT IN MUSIC EDUCATION

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This paper presents the professional development format Maker Music Expeditions, situated within the KuMuS-ProNeD network at the University of Education Freiburg. The project responds to the challenges of digital transformation in music education by establishing teaching-learning labs (Kirchhoff et al., 2024) as interfaces between school practice, teacher training, and higher education. The design of the Maker Music Expeditions builds on the emerging concept of maker music education (Treß, 2024). Informed by postdigital perspectives (Buchborn & Treß, 2023; Clements, 2018), the format emphasizes hybridity of technologies, creative musical action, ecological awareness (Schmid, 2024) and co-construction as core design principles. These principles aim to empower teachers to explore technology not merely as tools but as catalysts for participatory and sustainable forms of music-making, aligning with critical perspectives on educational technology (Selwyn et al., 2020).

In our presentation, we offer a multi-perspective situational analysis (Clarke et al., 2022) of the Maker Music Expeditions. Drawing on interviews, video data, and teaching materials, it provides (a) insights into the practices of teaching-learning labs, (b) a critical reflection on our roles as project leaders, trainers and facilitators, and (c) implications for further development. The analysis shows how our design principles evolved through situated collaboration and professional learning. Findings indicate that role fluidity is central: teachers often act as learners, students as co-teachers, and lecturers alternate between guiding and exploring. While participants valued the creative impulses and institutional support, challenges remain regarding scalability, sustainability, and curricular integration.

In resonance with the EAS 2026 themes of encounter and exchange through music education and critical engagement with current and future trends, our study explores how collaborative partnerships with schools and teachers, situated within postdigital learning environments, can foster reflective, sustainable, and critically informed uses of educational technologies that may contribute to a more democratic and inclusive society.

Keywords: Maker Music Education, Postdigital Learning Environments, Teacher Professional Development, Teaching-Learning Labs, Sustainable Music Education

COMPOSING SUSTAINABILITY: TWO CASE STUDIES EXPLORING AESTHETIC AND POLITICAL DIMENSIONS IN MUSIC EDUCATION

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Sustainability in music education can be approached as topical knowledge and as an integrated way of working with democratic values and societal challenges. Sustainability as a question of equity and justice based in systems thinking highlights the relations between music education practices and socio-ecological issues, enabling the music classroom to become a space where ethical and political questions can be explored. This paper presents two case studies of music teachers who worked with sustainability in their practice as part of a broader research project investigating the nexus between formal music education and sustainability.

The participating teachers work in international primary and secondary schools, respectively. Both independently chose to develop soundscape composition projects, one with six-year-olds and the other with twelve-year-olds. Data was generated through interviews, classroom observations, and materials produced by the teachers and their pupils. Grounded in practice theory (Schatzki, 1996, 2001), the study investigates how music teachers engage with sustainability in their pedagogical practice.

Preliminary outcomes of the ongoing analysis suggest that working with soundscapes provided an accessible connection between the learners, music, and their immediate environment as a form sustainability awareness. The outcomes also raised the question of whether the 'sustainability label' is necessary, as it might introduce conceptual complexity that hinders rather than facilitates engagement. Although the music learning outcomes were clear from the outset, the significance of sustainability remained ambiguous. The projects were inspired by sustainability, yet this framing was not revisited with the pupils at the end. While the work allowed pupils to express imagination and ideas musically, it also challenged the teachers' belief that music lessons should primarily focus on the mastery of musical skills through performance-based practices.

By focusing on teachers' experiences, the paper illustrates how they construct meaning around sustainability and negotiate tensions between aesthetic and political purposes of music education.

Keywords: Practice theory, soundscape, sustainability

PEER-ASSISTED LEARNING IN SECONDARY SCHOOL MUSIC CLASSROOMS: EXTENDING ACTIVE PEDAGOGIES BEYOND PERFORMANCE

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It is widely acknowledged that music can serve as a powerful educational tool to overcome social barriers. In this context, active learning models that promote student interaction have gained increasing importance (Niemi, 2002; Niemi & Nevgi, 2014). One such approach is peer-assisted learning (PAL), defined as “the acquisition of knowledge and skill through active helping and supporting among status equals or matched companions” (Topping, 2005, p. 631). While previous studies in music education have mainly examined PAL in performance contexts (Duran et al., 2020; Graham, 2024; Johnson, 2011; Johnson, 2017; Veniel-Martí & Botella-Nicolás, 2025), its application in content-rich and discursive areas such as music history remains underexplored.

This mixed-methods study investigated the effects of symmetrical and asymmetrical PAL structures on student engagement and achievement in third-year secondary school music classrooms. Sixty-two students participated across twelve sessions, distributed into three instructional conditions: direct instruction, symmetrical PAL (SPAL), and asymmetrical PAL (APAL). A quasi-experimental design assessed pretest–posttest achievement and teacher-rated engagement, complemented by qualitative insights from teacher interviews. Quantitative analyses revealed no statistically significant differences in test score improvement across groups. However, engagement emerged as a strong predictor of posttest performance, irrespective of instructional condition. Qualitative findings highlighted increased motivation, autonomy, and cooperative initiative in SPAL pairings, where mutual responsibility was more evident. In contrast, APAL pairings occasionally led to passive participation from the tutee.

The results suggest that PAL can foster meaningful engagement and social interaction in music education, extending beyond performance-based learning into concept-rich domains such as music history. This study contributes to ongoing discussions on active and inclusive pedagogy by demonstrating how structured peer interaction may enhance both academic and socio-emotional outcomes in school-based music classrooms.

Keywords: peer-assisted learning, social cohesion, secondary education, peer tutoring, academic achievement

MUSIC EDUCATION AND POLITICAL EDUCATION: RESPONDING TO RIGHT-WING EXTREMISM AND DEMOCRATIC CHALLENGES

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This paper explores the particular relevance of political engagement within the field of music education. In times marked by a societal shift to the political right, growing populism, and threats to democratic values, confronting political issues has become essential for pedagogy—and therefore equally for music education. Music education must be understood as a form of political education that both reflects and responds to broader sociopolitical developments, while engaging with questions of disciplinary self-understanding and the preservation of its curricular responsibilities (e.g. Dunkel & Oeftering 2023).

Fulfilling this mandate requires a thorough engagement with key political concepts. The paper emphasizes the necessity of conceptual clarity regarding democracy, extremism, and populism (e.g. Mudde 2020; Mouffe 2000; Zick et al. 2011; Laclau 2007), as these terms underpin both analytical frameworks and pedagogical practice. Understanding what constitutes democratic values, what distinguishes extremist ideologies from populist movements, and how these manifest in musical contexts enables educators to navigate complex political content responsibly. Such theoretical grounding fosters critical reflection, informed curriculum design, and pedagogical strategies that foster democratic awareness and critical engagement through music.

Building on perspectives from political and social science as well as media and cultural studies, the presentation focuses particularly on the ways in which right-wing extremism and populism are disseminated through and via music and explores the educational and political implications that emerge from this for music education. It argues that addressing such phenomena requires not only pedagogical sensitivity, but also conceptual clarity and theoretical grounding.

Ultimately, this presentation conceptualizes music education as an existential and ethical space of democratic formation — one in which listening, participation, and reflection are practiced as both musical and political acts, and where the study of music becomes a means of sustaining democracy in times of crisis.

Keywords: Music, Democracy, Extremism, Populism, Theory

COMPASSION, RESONANCE AND PARTICIPATION: PEDAGOGICAL APPROACHES FOR FRAMING TEACHERS AS FACILITATORS IN CREATIVE MUSIC LEARNING

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The Informal Learning Approach (ILA) in music education emphasises self-directed learning, drawing on the informal practices of pop musicians (Green, 2008). This calls for a shift from instructing to facilitating. Thus, teachers should create a positive learning environment, encourage students, and promote democratic structures (Cremata, 2017; Gramm, 2023).

However, empirical research shows that teachers' role in guiding creative processes often remains unclear. Some intervene without being asked (Fautley, 2004) or are too open (Mause, 2020) while others alternate between indifference and devaluation (Godau & Haenisch, 2022). Even though many welcome a supporting role, this may cause uncertainty, guilt or frustration if teaching interventions are ignored or rejected (Godau et al., 2025).

In the research project Musical Communities in the (Post-)Digital Age, a didactic design for self-directed songwriting was implemented and researched between October 2023 and April 2024 in thirteen classes in grades 9, 10 and 12 at six German schools (Godau et al., 2025; Weidner et al., 2025). The analysis of qualitative data (interviews, videography, participant observation) revealed a complex set of divergent roles for teachers, who must balance intimacy and distance as well as supportive and assessive practices.

What pedagogical attitude do teachers need in order to deal with these tensions productively? Our presentation discusses the empirical results against the background of relational pedagogical approaches. These include the Compassionate Music Teaching Framework, which places six qualities of compassion (trust, empathy, patience, inclusion, community, authentic connection) at the centre of teaching practice (Hendricks, 2022), as well as resonance pedagogy (Rosa & Endres, 2016), which describes school music lessons as a resonance space (Beljan, 2017). The results connect to European discourses on democracy education and social cohesion by showing how independent music-making in the classroom can serve as a basis for democratic action skills and pluralistic learning cultures.

Keywords: Informal Learning Approach; Teachers Role, Compassionate Music Teaching Framework, resonance pedagogy

Roundtable Sessions

'(UN)FINISHED SYMPHONY?' HOW CAN THE NEW TEAM LEARNING OUTCOMES IN MUSIC TEACHER EDUCATION ADVANCE PARTICIPATION, DIVERSITY AND SOCIAL COHESION IN THE MUSIC CLASSROOM?

Chair: De Baets, Thomas (1)

Authors: De Baets, Thomas (1); De Praitere, Ann-Sophie (1); Gall, Marina (2); Malmberg, Isolde (3); Beutel, Wolfgang (4); de Vugt, Adri (5)

(1) LUCA School of Arts, KU Leuven, Belgium; (2) University of Bristol, UK; (3) University of Music and Performing Arts Vienna - mdw, Austria; (4) Leibniz University Hannover, Germany; (5) Royal Conservatoire The Hague, The Netherlands

One of the deliverables of the Erasmus+ Teacher Academy 'Teacher Education Academy for Music' (TEAM, 2023-2026, <https://teacher-academy-music.eu>) is to develop data-based European-wide 'TEAM Learning Outcomes for Music Teacher Education' for future generalist and specialist music teachers, working in primary and secondary schools throughout Europe, in diverse teaching and learning environments. These learning outcomes are an offer that can serve as a basis for national and regional curricular work within music teacher education programmes in European countries.

The 2006-2009 EU project 'music education Network' (meNet) issued 'Learning Outcomes (LOs) for Specialist Music Teachers' and, in 2013, the European Association for Music in Schools (EAS) also published a complementary set of LOs for generalists (Hennessy et al., 2009 & 2013). In this rapidly changing world, the TEAM working group 6 (<https://teacher-academy-music.eu/WP-6>) had the ambition of formulating a future-proof set of LOs by including societal challenges such as sustainability and democratic education, as well as 'emergent themes' such as diversity and inclusion, practitioner research and professional development, global (artistic) citizenship, interdisciplinarity, collaborations, and digitisation (Author 1 et al., 2025). The revision and updating of the existing LOs is now complete. By formulating and disseminating the new LOs we hope to have a long-term impact on the transformation of music teacher education; on initial teacher education as well as continuous lifelong learning programmes for in-service teachers.

In this roundtable session:

1. we will introduce the new set of TEAM LOs and the process by which they were formulated,
2. a first critical friend will critically examine the set in light of the conference theme, addressing issues of participation, diversity and social cohesion; and
3. a second critical friend will comment on and discuss the possible impact of the TEAM LOs on music teacher education, in-service professional development, classroom music, and advocacy.

Keywords: music teacher education, learning outcomes, participation, diversity, social cohesion

"... AND IS IT BEAUTIFUL TOO?" THE PLACE AND MEANING OF MUSICAL BEAUTY IN A DEMOCRATIC MUSIC EDUCATION

Chair: Koopal, Wiebe Sieds

Authors: Koopal, Wiebe Sieds; Geudens, Thomas; Moors, Mathias
LUCA School of Arts, KULeuven, Belgium

While 'participation', 'wellbeing', and 'active learning' are central to contemporary discourses on democracy in music education practice and research, the notion of beauty is often remarkably absent. Notwithstanding the welcome historical shift from predominantly aestheticist to praxialist accounts of music education, this absence could be considered problematic. Do music-educational practices and discourses not risk being limited to mere fun and conviviality, if they not also continue valuing musical beauty and aesthetic quality?

In this session, we explore how striving for beauty in music education can be understood today, beyond risks of conservatism and nostalgia, in a more democratic sense that reappraises the power of music itself as pedagogical actor in the classroom. The presenters introduce several perspectives using examples from their research in general schooling, music schools, and amateur ensembles. How are norms of musical beauty already collectively shaped, negotiated, and even created, by educators and educands alike, in such diverse practices as, e.g., music theory and instrumental learning, participative score arrangement, or a school trip to a musical instruments museum? And how might these practices' engagement with musical beauty bring about modes of experiencing, thinking, and living that strengthen democratic society?

We further relate these questions around the table to the methodological issue of researching and discussing beauty in music education. This seems notoriously difficult, as assessment of beauty is easily branded subjective and culturally diverse, but also socially imposed, exclusive, and/or intellectualist. Together with discussants, we hope to explore which new practices and methodologies could help capturing and mapping beauty as quality of democratic and inclusive music classrooms.

Watts, R. (2018). A Place for Beauty in Art Education. *The International Journal of Art & Design Education*, 37(1), 149–162. <https://doi.org/10.1111/jade.12185> Westerlund, H. (2003). Reconsidering Aesthetic Experience in Praxial Music Education. *Philosophy of Music Education Review*, 11(1), 45–62. <https://doi.org/10.2979/PME.2003.11.1.45>

Keywords: beauty, aesthetic quality, democratic music education, music education research, philosophy of music education

MTA ROUNDTABLE HOSTED BY AGMÖ: EUROPEAN MUSIC EDUCATION IN DIALOGUE – CHALLENGES, BEST PRACTICES, AND FUTURE PERSPECTIVES

Chair: Schaumberger, Helmut (1)

Authors: Breitschopf, Ferdinand (2); Hönigschnabl, Paul (2); Steiner, Johannes (2); Wieland, Elisabeth (2)

(1) *Gustav Mahler Privatuniversität für Musik, Austria*; (2) *AGMÖ - Austrian MTA*

This roundtable brings together representatives of European music teachers' associations (MTAs) to foster professional dialogue on current developments, pressing challenges, and future directions in music education across Europe. The primary aim is to re-establish regular meetings among MTAs to strengthen collaboration and develop shared strategies for a forward-looking and resilient music education landscape.

Central to the discussion are educational policy and societal challenges faced by music educators in different countries. Topics include the curricular status of music as a school subject, issues of professionalization, approaches to diversity and inclusion, and the role of music education in promoting democratic values. Participants will share best-practice examples from their respective contexts, particularly in the areas of curriculum design, innovative teaching formats, and partnerships with non-formal education providers.

In addition, the roundtable will engage with the thematic focus of the conference and explore its relevance for transnational collaboration in music education. A key objective is to define concrete next steps toward a structured and sustainable exchange among MTAs within the framework of the EAS. Potential formats for future cooperation include joint position papers, cross-border initiatives, and digital platforms for professional dialogue.

Keywords: Music Education Policy, Professional Collaboration, Curriculum Innovation, Diversity and Inclusion, Democratic Education

MAPPING INCLUSION AT SCHOOLS THROUGH MUSIC EDUCATION CURRICULA FROM FIVE EUROPEAN REGIONS

Chairs: Backman Bister, Anna (1), Phung, Veronika (2)

Authors: Backman Bister, Anna (1); Phung, Veronika (2); Bosch Sanf elix, Merc  (3); Inceel, Sezgin (4); Perakaki, Elissavet (5)

(1) *Royal College of Music Stockholm, Sweden*; (2) *University of Cologne, Department Art and Music, Germany*; (3) *Trossingen University of Music, Germany*; (4) *Katholische Universit t Eichst tt-Ingolstadt, Germany*; (5) *Department of Music Studies, National and Kapodistrian University of Athens, Greece*

Music has been widely acknowledged as a valuable tool for fostering social cohesion and bringing diverse groups of people together (Hebert, 2024). However, music education specialists in schools face significant challenges when attempting to develop inclusive pedagogies that acknowledge individual differences and cater to all pupils (Burnard et al., 2008).

In Europe, there is a wide range of music education curricula, which vary according to country, region and educational institution (Fortissimo, n.d.). Although some policy documents often emphasise diversity, inclusion, and equality, classroom practices may still differ. Regarding the function of curricula, it may privilege the formal, notated traditions of Western music over oral, improvisational or community-based practices. The way these ideas are implemented depends entirely on the music teacher, who decides what to teach and whether to include the students' own musical cultures or dismiss them as illegitimate, as well as their training and biases, which may shape inclusion.

This roundtable will focus on the music education curricula of five European regions, including Germany (three Southern states: Baden-W rttemberg, Bavaria and Hesse), Greece, and Sweden. The session will begin with an overview of the five music education curricula, highlighting both opportunities and challenges through selected excerpts from the curricula. Then, in the World Caf  format, participants will work together in five groups to analyse the underlying concepts of inclusion and how it is constructed. These discussions will focus on several key aspects, such as how curricula address different learner needs, how they encourage participation and collaboration, how they promote the representation of diverse musical traditions, and what strategies are used to encourage inclusive practices. The roundtable will conclude with a collective presentation of the group outcomes, accompanied by an outlook on the role of music curricula in building inclusive learning communities and suggestions for future research directions.

Keywords: Inclusion, inclusive pedagogy, cross-regional comparison, world cafe, music education curricula

SCHOOL MUSIC EDUCATION IN A DEMOCRATIC AND DIVERSE EUROPE: FINDINGS FROM A COMPARATIVE STUDY ACROSS 31 EUROPEAN COUNTRIES

Chair: O'Connell, Lorraine (1)

Authors: O'Connell, Lorraine (1); Girdzijauskiene, Ruta (2); Stolle, Karla (3); Dimitrakoulakos, Demosthenes (4)

(1) *Technological University Dublin, Ireland*; (2) *Lithuanian Academy of Music and Theatre, Lithuania*; (3) *University of Music and Performing Arts Vienna - mdw, Austria*; (4) *International School of Luxembourg, Luxembourg*

The European educational landscape is characterised by diverse national systems, each shaped by distinct cultural, political, and historical contexts. Within this, music education reflects both shared democratic values and unique local traditions, making comparative perspectives essential for understanding how education responds to societal needs (Laes, Biesta & Westerlund, 2025).

This Roundtable, presented within the Erasmus+ project TEAM–Teacher Education Academy for Music, and organised collaboratively with the EAS National Coordinators, focuses on findings of one of the project's aims, namely to map school music education across Europe. Data were gathered from 31 European countries through questionnaires completed by National Coordinators and leading music education scholars. This questionnaire was structured around six thematic areas: political framework, school structure, music in schools, music curriculum, current trends, and future development. This design facilitates cross-national comparison while respecting national particularities.

Key findings from the TEAM data, supported by relevant examples illustrating the growing awareness of how school music can create spaces for inclusion, diversity and cultural understanding, will be presented. These provide the framework for this roundtable's central aim: to engage participants in critical reflection and dialogue around advancing democratic principles through music education. We invite all those committed to promoting democratic values to debate and discuss:

- How can school music education more effectively advance democracy, participation, and student agency?
- How can music curricula celebrate and preserve national music traditions while embracing cultural diversity and preparing students for life in pluralist, globalised societies?
- What strategies would enhance accessibility to music education and better integrate it with formal schooling?

The session seeks to deepen understanding of music education as a space where democratic values and cultural diversity intersect, thus opening possibilities for advancing music education, positioning it simultaneously as a reflection of Europe's pluralism and as a vital resource for sustaining inclusive and democratic societies.

Keywords: Advancing democracy; Comparative perspectives; Cultural diversity;

EFFECTUATING MORE DIVERSITY AND INCLUSION IN MUSIC TEACHER TRAINING

Chairs: Keet, Priya (1), Kerkhoven, Belén (2)

Authors: Keet, Priya (1); Kerkhoven, Belén (2); Kroese, Maïke (3)

(1) VLS, Union for Music Teachers in the Netherlands; (2) NMP, Network of Music educators at teacher training academies in the Netherlands; (3) More Music in the Classroom

In the Netherlands, the Music Educators Agreement unites all Dutch conservatories, primary teacher training colleges, vocational education programs for teaching assistants and relevant networks. The More Music in the Classroom foundation—established to promote arts education for all children in and around Dutch and Caribbean schools—initiated the 12-year collaboration in 2020 and coordinates it.

Many of the main themes of the EAS 2026 conference align closely with current discussions in the Netherlands. Teacher training programs aim to increase diversity both in their curricula and among staff and student population, for example through democratic citizenship, and to make music education and the canon more inclusive in scope.

However, as in other European countries, Dutch institutions face many challenges in this process. This will be explored further during a national conference for music teachers and educators in March 2026, gathering questions, issues and good practices from the Dutch perspective.

To exchange and discuss these insights and examples within a European context, the network of the Music Educators Agreement proposes to organise a roundtable on how democratizing music education can contribute to increasing diversity and inclusion within (music) teacher training programs.

The roundtable will begin with four short presentations by representatives of the main partners in the Music Educators Agreement, who will share key Dutch insights and examples. Following these introductions, the representatives will join the roundtable participants in smaller groups to discuss the presented information and stimulate exchange, thereby using the effectuation approach (Sarasvathy, 2001;2008). The aim is to foster mutual learning and inspire new approaches. Finally, one member of each group will briefly summarize their discussion plenary. The resulting collection of good practices and effective strategies will be shared with the wider music education community to support the diversification of teacher training programmes.

Keywords: diversity, inclusion, exchanging insights, effectuation

DEMOCRATIC MUSIC TEACHER EDUCATION - A ROUNDTABLE BY THE NETWORK DEMOCRATIC MUSIC EDUCATION (NEDEMU)

Chairs: Theisohn, Elisabeth (1); Stade, Philip (2)

Authors: Stade, Philip (2); Theisohn, Elisabeth (1); Bartels, Daniela (3)

(1) *University of Music Karlsruhe, Germany*; (2) *University of Music Freiburg, Germany*; (3) *University Muenster, Germany*

This roundtable, organized by the Network Democratic Music Education (NeDeMu), invites participants to discuss how democratic principles can meaningfully inform the process of becoming a music teacher within higher education. Founded in 2025, NeDeMu unites over 30 members from music education practice, teacher training, and academia who share the goal of strengthening participation, democracy, and diversity in music pedagogy.

The session revolves around the guiding question: How can music teacher education be designed so that democracy is not only a topic of study, but a lived and experienced practice? This question invites examination of institutional frameworks, curricular structures, and pedagogical relationships that shape democratic participation in teacher education. Discussion will address how power relations, assessment cultures, and traditions of authority influence the professional formation of music teachers, and how more participatory approaches might reshape students' sense of agency and responsibility within their studies.

The roundtable will take place in a fishbowl format to create an open and dynamic dialogue. Brief impulses from NeDeMu members will introduce diverse perspectives from university contexts, teacher education programs, and professional practice. Participants are then invited to join the inner circle to contribute, exchange experiences, and critically engage with emerging ideas.

Through this interactive setting, the session aims to articulate principles and examples of democratic study structures in music teacher education. Expected outcomes include identifying conditions that enable shared decision-making, collaborative learning, and reflective professionalism—thus linking democratic education processes at university level with the broader vision of democratic music classrooms and communities.

Keywords: teacher training; participatory approaches; curricular structures; students agency

INTERCULTURAL COLLABORATION IN SCHOOL INTERNSHIPS ABROAD: ADVANCING EQUITABLE PARTICIPATION AND DEMOCRATIC ENCOUNTER IN MUSIC EDUCATION

Chairs: Steinmetz, Lauren (1), Malmberg, Isolde (1)

Authors: Aigner, Wilfried (1); Bons, Verena (2); Chrysostomou, Smaragda (3); Dimitrakoulakos, Demosthenes (4); Kreuzwieser, Stefanie (2); Triantafyllaki, Angeliki (3)

(1) *University of Music and Performing Arts Vienna - mdw, Austria*; (2) *Hochschule für Musik Freiburg, Germany*; (3) *National and Kapodistrian University of Athens, Greece*; (4) *International School of Luxembourg, Luxembourg*

School internships are key sites of collaboration, where student teachers (STs), teacher educators (TEs), and mentor teachers (MTs) play vital roles. When such internships take place internationally—as in school internships abroad (SIAs)—collaboration gains an intercultural dimension, with added complexity from language issues and differing educational systems and practices (Vass, 2017). While the characteristics of quality mentoring have been discussed in domestic contexts (Ellis et al., 2020), there is limited evidence on what constitutes quality mentoring during SIAs. Feedback processes, support for ST self-reflection—vital for developing intercultural sensitivity (Malmberg et al., 2025)—and administrative structures are among the aspects shaped by this intercultural collaboration.

These issues raise key questions: How do such complexities shape SIAs? What constraints and opportunities emerge, and which, if any, are specific to music education? How can strong, equitable collaborations be fostered, ensuring all stakeholders' voices are heard and that exchanges in music education remain productive and meaningful? These questions have guided the ERASMUS+ project TEAM (Teacher Education Academy for Music) for nearly three years. Within a design-based research framework (Bakker, 2018), TEAM has investigated SIAs and intercultural mentoring, developed practical tools for these contexts, and initiated TEAM-IN, a network designed to facilitate SIAs beyond the project's duration.

This roundtable brings together perspectives from researchers, TEs, MTs, and STs who have engaged in SIAs as they share experiences of intercultural collaboration and discuss the possibilities and limitations of such placements. Emerging tools—such as materials for intercultural mentoring and for teaching in linguistically complex situations—will also be presented. Audience members are invited to contribute their perspectives, provide feedback on the tools, and connect with others to lay the groundwork for further collaboration.

Keywords: Teacher Training, International Music Education, Mentoring, Democratic Education, Intercultural Music Education

Symposia

PROMOTING AGENCY AND PARTICIPATION THROUGH CREATIVE EMBODIED APPROACHES IN MUSIC EDUCATION

Chair: Chatelain, Sabine (1)

Discussant: Bremmer, Melissa (2)

(1) University of Teacher Education State of Vaud, Switzerland; (2) Amsterdam University of the Arts, The Netherlands

Musicking, in its multiple facets, involves bodily interactions with and through music. Collective musicking can be a way to learn music in a democratic way through embodied musical interactions, enhancing students' participation and agency. Music teaching and learning through experience has been the basis for active pedagogies since the early 20th century. Actually, the increasing use of technology and AI challenges the role of the body in music learning, but can also open new ways for multimodal approaches. New interactions with sound and other art forms democratise access to music creation. It can be an opportunity for innovative forms of students' engagement through musicking in interdisciplinary projects.

In our reflection on our teaching practices, we argue that the role of the body is key to support students' agency and self-expression by referring to a strong conceptual framework provided by research about embodied music pedagogy (Bremmer & Nijs, 2022, 2024). It explains the empowering mechanism of embodied music learning, including agency, pro-social behaviour and creativity (Leman, 2016). It provides orientations for how to engage students in participatory tasks and how to enhance their creative interactions with and through music and other arts.

Our symposium has the aim to bring together different perspectives on embodied music teaching and learning. After a short introduction about embodiment in music education, each presenter will enlarge this perspective through a specific framework (creative experience, active music listening, multimodality, use of technology). Each presentation includes a hands-on activity and specific questions for the audience.

During the discussion part, the participants are invited to share their understanding of practice and research about embodied music pedagogy through a Miro board. In this symposium, we want to connect teachers, students and researchers from diverse backgrounds in order to continue our reflection about practice and research after the conference.

Keywords: embodiment, participation, creativity, technology, music and arts education

SHARED PERSPECTIVES ON EMBODIMENT IN SECONDARY MUSIC TEACHER EDUCATION

Chatelain, Sabine (1), Barman, Karine (2), Lage-Gómez, Carlos (3), Castro-Alonso, Vicente (4)

(1) University of Teacher Education State of Vaud, Switzerland; (2) University of Teacher Education State of Wallis, Switzerland; (3) Complutense University of Madrid, Spain; (4) University of A Coruña, Spain

This contribution aims at sharing two perspectives on the role of the body linked to creativity in secondary education music education. Starting from a common theoretical framework, we will analyse our teacher training practice. The aim is to identify by which extent this course develops student teachers competencies to enhance participation and embodied learning in their music classroom.

The theoretical framework provided is rooted in a pragmatist and world centred perspective on education (Biesta, 2022). It combined embodied music learning (Leman, 2016; Bremmer & Nijs, 2024), creativity defined as creative experience (Glaveanu & Beghetto, 2021) and research about teachers' stance to support student's agency (Hendriks et al., 2023). Based on this framework, we conduct an iterative practitioner research that will analyse two sets of data from a one-semester secondary music teacher education course in Switzerland (17 students, spring 2025) and Spain (32 students autumn 2025). Our comparative thematic analysis from a qualitative perspective is focused on the role of the body for music teaching, especially for music creation (group improvisation, song writing, composing with AI). The analysis is based on participatory observation, students' work and semi-structured individual interviews in each context and a focus group composed of students from both contexts.

First results show that the teacher students gained a better understanding of the task design to foster participatory creativity. Their own experience of collective music creation during the course enhanced their confidence to include these tasks in their teaching. These tasks involved the body even when technology was used. Nevertheless, the theoretical inputs about the principles of embodiment for music learning should be refined to strengthen the link with their teaching practice.

During the presentation, a short moment of collective improvisation will be experienced by the participants.

ACTIVE MUSIC LISTENING AND EMBODIMENT: MOVEMENT INTEGRATION

Boal Palheiros, Graça

Porto Polytechnic School of Education, Portugal

Throughout the 20th century, movement education in schools became increasingly relevant. This educational approach of (re)discovering the body as central in children's education and development was influenced by artistic and political trends, which emphasised the value of dance, physical education and the arts (Boal-Palheiros, 1999). In music education, the so-called active "methods" of European music pedagogues (e.g. Dalcroze, Kodály, Orff) became popular among music teachers. For Dalcroze (1865-1950), students learn and understand music best through their body, listening and responding to music through movement (Juntunen, 2004). In turn, Orff (1895-1982) advocated an "elemental" music with simple forms, made by the children, which integrates movement, dance and speech (Wuytack, 1993).

Inspired by those ideas and putting in practice his own thoughts as a music teacher educator, Wuytack, who studied with Orff, developed a music pedagogy that emphasizes learning music through experience, involving mind and body. He employs movement while teaching musical activities (listening, singing children's songs and choir, dancing, improvising, and creating), both for their intrinsic value and as one of his teaching strategies to enhance experience and understanding.

In psychology, the relatively recent concept of embodied cognition claims that our understanding is deeply rooted in our physical body and sensory experiences and explains how mind and body are closely interrelated (Gibbs, 2006). There is no real separation between mental processes and body (Schiavio, 2015) and music perception is tightly linked with body movement, action and environmental interaction (Leman & Maes, 2015). Thus, embodied music cognition may offer a theoretical framework for those early pedagogical ideas in music education.

Some examples of professional development courses for music teachers will be analysed under this lens. The participants will perform examples of Wuytack's "Active Music Listening" Pedagogy (Wuytack, 1974; 1989; 1995). Participants' activities and their responses and comments will be discussed.

SENSITIVE CONVERGENCES: INTERSECTIONS BETWEEN DIGITAL TECHNOLOGIES, LIVE ARTS, AND EMBODIMENT IN THE COLORS PROJECT

Murillo Ribes, Adolf (1), Marín-Liébana, Pablo (1), Arnal, Rafael (2)

(1) *Universitat de València, Spain*; (2) *Universitat Politècnica de València, Spain*

This study investigates the implementation of live arts as an interdisciplinary methodology within educational contexts, emphasizing their potential to integrate bodily, visual, and sonic languages in order to foster meaningful learning through technological resources. Using the Colors project—conducted in a public school in the city of Valencia—as a case study, the analysis highlights how performance, movement, and collective sound creation can function as pedagogical tools for the expression and comprehension of emotions, establishing connections between affective states and spatial, gestural, and chromatic qualities.

Within this framework, music technology has operated as a supporting element that amplifies interdisciplinarity, while deliberately avoiding a central or dominant role. It is articulated through a compendium of software (Creative Digital Pack) comprising tools for mobile collaborative composition, soundscape creation, and hybrid instrument–digital interaction. These tools were developed by a multidisciplinary research team from several Spanish universities. The digital resources have served as mediators between the analog and the virtual, enabling students to collectively compose, perform, and experiment in dialogue with their bodily and emotional expressions.

The pedagogical approach privileges process over product. Active listening, motor empathy, collective construction of meaning, and performative experimentation are foregrounded as key competencies. The findings illustrate how live arts, by organically integrating body, emotion, and technology, can generate innovative pedagogical dialogues that contribute to an inclusive, expansive, and transferable educational model. In this model, arts education emerges as a laboratory for emotional intelligence, collaborative practice, and critical thinking.

The presentation of the digital tools for the audience will focus on their role as catalysts for interdisciplinary practices, rather than as mere technological add-ons. By showcasing the Creative Digital Pack, we will demonstrate how mobile applications, sound design platforms, and hybrid interaction devices have been tailored to educational performance, making them accessible to children and teachers without requiring advanced technical expertise.

DIALOGUING@RTS – ADVANCING CULTURAL LITERACY FOR SOCIAL INCLUSION THROUGH DIALOGICAL ARTS EDUCATION

Chair: Knigge, Jens
Nord University, Norway

This 90-minute symposium, in an empty chair format, will present and discuss findings from the Horizon Europe project dialoguing@rts, which explores how performing arts education can foster inclusion and contribute to social cohesion by enhancing cultural literacy. The project spans Norway, Finland, Germany, Italy, Serbia, Uganda, and Aotearoa New Zealand, engaging participants of all ages and roles, especially in schools and community arts.

In Work Package 2, an assessment framework for cultural literacy education has been developed which is now used for a quantitative large-scale survey in 5 European and 2 non-European countries. For the development of the framework, we conducted a participatory approach, also facing questions of decolonizing quantitative research.

Work Package 3 investigates how performing arts education creates spaces for cultural literacy and social inclusion. Through ethnographic case studies across Norway, Italy, Serbia, and Germany, WP3 identifies both drivers and constraints in current practices.

Adopting a critical participatory research approach, Work Package 4 realized artistic interventions through participation-oriented residencies, including one in a disadvantaged neighborhood in Ulm. These residencies aim to foster social cohesion by engaging communities in collaborative performing arts practices. Competence portfolios were developed to capture both individual and collective transformative learning.

By situating these findings within postcolonial perspectives and broader debates on diversity, social (in)justice, and democratic participation, the symposium will reflect on how performing arts education can strengthen inclusion and social cohesion. The comparative view highlights opportunities offered by dialogical approaches

Keywords: Cultural literacy; Curriculum analysis; Democratic participation; Diversity and inclusivity; Music education; Social cohesion

CULTURAL LITERACY EDUCATION: CHALLENGES OF A POSTCOLONIAL LARGE-SCALE STUDY APPROACH

Krupp, Valerie (1); Ehninger, Julia (2)

(1) Nord University, Norway; (2) University of Wuppertal, Germany

Within the Horizon Europe project dialoguing@rts, Work Package 2 examines the characteristics and implementation of cultural literacy education (CLE) in five European and two non-European countries through a large-scale study. Given the country-specific contexts, quantitative instruments in this field must be adapted to ensure that findings accurately reflect diverse cultural and educational practices. Following a postcolonial perspective, we implemented various measures to decolonise both (a) our research instruments and methods and (b) our research reporting. These efforts may, at times, stand in tension with policymakers' expectations regarding the design, comparability, and outcomes of large-scale studies.

This presentation will first outline the challenges of developing an adequate survey instrument and provide insight into the participatory approach used for this purpose. It will then introduce selected components of the assessment framework and critically reflect on our strategies for conducting decolonised research. In doing so, we aim to stimulate discussion on how large-scale comparative studies can remain methodologically robust while respecting epistemic diversity and local educational practices.

ETHNOGRAPHIES IN DIALOGUE: CASE STUDIES ON PERFORMATIVE ARTISTIC PRACTICES

Rolle, Christian (1), Pistrick, Eckehard (2), Hestad Jenssen, Runa (3)

(1) *University of Cologne, Germany*; (2) *Gustav Mahler Private University of Musik, Austria*;
(3) *Nord University, Norway*

Drawing on ethnographic fieldwork, interviews, and document analysis, we examine how performative artistic practices can open up spaces for social inclusion, as well as the drivers and constraints associated with these processes.

A central focus of this contribution is the Deutsche Staatsphilharmonie Rheinland-Pfalz. We analyse how efforts to diversify personnel and repertoire interact with entrenched organisational norms and traditional concert formats. The transcultural ensemble Colourage and a transcultural Orchestra Academy were established within the concert hall as experimental spaces for institutional transformation and potential catalysts for change. However, our findings also reveal structural limits. While such protected experimental spaces enable innovation by allowing musicians to negotiate transcultural musical practices, sustainable institutional transformation requires long-term structural anchoring within the organisation's normative and regulative frameworks.

From a Nordic perspective, the contribution is extended through an ethnographic analysis of social inclusion in performing arts education for children and young people across diverse institutional and community contexts. Drawing on WP3 cases from Huldance, a community-based hip hop dance studio in Verdal (Norway), compulsory schools in Trondheim (Norway) and Kokkola (Finland), Fargespill (Norway), and the Council for Municipal Schools of Arts (Norway), the analysis explores how participation and belonging are enabled, negotiated, and constrained by aesthetic norms, pedagogical choices, and structural conditions. Inclusion is thus approached not as a fixed or self-evident goal, but as a situated and relational process shaped by tensions between access, artistic integrity, and the risk of new forms of exclusion within arts education practices.

SHAPING SPACE: PARTICIPATORY ARTISTIC RESIDENCIES AND CULTURAL LITERACY IN PRACTICE

Kampschulte, Ronja
University of Cologne, Germany

Within the Horizon Europe project dialoguing@rts, Work Package 4 explores participatory artistic residencies as spaces for dialogical exchange and community-based research. This presentation focuses on the case study in the city of Ulm, southern Germany, where two artistic residencies (September 2025 and February 2026) were realised in cooperation with Krealab e.V. and the City of Ulm's Department of Culture. As part of the project, a new neighbourhood creative space was established to enable low-threshold participation and local engagement.

The residencies combined community music, sound art, and experimental music practices to foster encounters across social and cultural differences. Participatory formats such as sound walks, collaborative sound installations, and improvisational sessions encouraged embodied engagement and led to the emergence of a self-organised weekly open jam session. Alongside artistic activities, participants developed individual portfolios reflecting cultural literacy competencies within the project's research framework.

The presentation critically examines the implementation process, addressing the development of participation, evolving local structures, and tensions between (predefined) research designs and open-ended artistic practice. The Ulm case raises broader questions of sustainability and the long-term potential of participatory artistic research.

FROM ACCESS TO AGENCY: DIGITAL PATHWAYS TO DEMOCRATIC MUSIC EDUCATION

Chair: Krebs, Matthias
Mozarteum University Salzburg, Austria

The discourse surrounding digitalization in general (DEAP EU, 2025) and in music culture (Stade & Buchborn, 2025) has long heralded profound democratization promises – promising increased access, participation, and creative freedom through digital technologies. This symposium critically examines the extent to which these promises have been fulfilled in practice. While digital tools and platforms have undoubtedly lowered formal barriers to music production and distribution, the reality reveals significant limitations (Clements, 2019: 61).

The purported democratization is complicated by persistent structural inequalities, requiring high levels of cultural and technical competence that sometimes limit genuine accessibility. Moreover, the optimistic narrative of intuitive, low-threshold technology is contested by the demanding learning curves and the economic pressures exerted on creators within highly commodified markets. Furthermore, technological mediation shapes new power dynamics rather than dissolving existing hierarchies, often reproducing social exclusions based on class, gender, and race. Consequently, democratization manifests less as holistic democratic inclusion. More as fragmented forms of participation shaped by economic and social forces (Wernicke & Ahlers, 2023).

This analysis invites a critical assessment of digitalization's role in music culture, arguing for a nuanced understanding that situates democratization within broader social-economic and political contexts. Is the narrative of intuitive and low-threshold digital music production a realistic portrayal, or does it obscure the complex economic and technical barriers that limit true democratic participation? How can music educators ensure the capabilities of students and teachers and balance the innovative capabilities of digital tools with the preservation of traditional artistic practices and humanistic values?

The topics in this symposium address, respectively, the power relations embedded in participatory concepts and digital infrastructures, the algorithmic dynamics of platform culture as a threat to democratic discourse, and the informal, self-directed learning processes through which students engage with music and cultivate democratic competencies in online environments.

Keywords: didactic concepts, classroom implementation, future-oriented pedagogy

DECONSTRUCTING DEMOCRACY IN MUSIC EDUCATION: A POWER-THEORETICAL PERSPECTIVE ON PARTICIPATO- RY CONCEPTS

Triantafyllaki, Angeliki (1); Krebs, Matthias (2); Ahner, Philipp (3); Mall, Peter (4)
(1) National and Kapodistrian University of Athens; (2) University Mozarteum Salzburg, Austria / University of Cologne, Germany; (3) University of Music Trossingen, Germany; (4) Justus-Liebig-University Gießen, Germany

The first contribution invites reflection on how digital educational materials, interventions and practices – though often considered democratic and empowering – can perpetuate hidden hierarchies, normative assumptions, and exclusion. Adopting a power-theoretical lens (based on Foucault 1977; Butler 2015), we interrogate “democratization” and “participation” not as a neutral good but as a situated practice entangled with educational policy, institutional accountability, and local classroom ecologies.

We would like to demonstrate how various guiding structures in music pedagogy (lesson plans, OER and teaching guidelines, developed by educators, researchers, and policy institutions- may be conceived as sociotechnical interventions whose impact depends on their accessibility and inclusivity, capacity-building and on how teachers and learners are able to repurpose them in practice (UNESCO, 2019; Hodgkinson-Williams & Trotter, 2018). Underlying tensions are foregrounded: open pedagogical values versus specific platform cultures; opportunities for agentic and co-creation versus unequal digital access, and accessibility and inclusion versus ability-related exclusion. The authors will present specific examples of diverse digital contexts, and a Southern European digitization initiative for the creation of OER for classroom use.

The presentation will feature how power circulates through such digital participatory infrastructures, curricula, platforms, OER ecosystems, to shape which forms of participation are emphasized, which perspectives are excluded, and what counts as musical and other knowledge in the digital field (Hodgkinson-Williams & Trotter, 2018). In doing so, it will critically examine how the proposed concepts are designed to foster a democratic disposition among students – how “democratic attitudes” are framed, taught, and normalized. By uncovering these implicit assumptions and power dynamics, this paper aims to de-construct the epistemic structures and blind spots that shape what counts as democratic, participatory, and empowering in contemporary digital educational discourse.

HIJACKING MUSIC ON ONLINE PLATFORMS AS A CHALLENGE FOR DEMOCRACY AND MUSIC EDUCATION

Godau, Marc; Gosmann, Phillip; Neuhausen, Timo
Paderborn University, Germany

The circulation of cultural products is characterised by the penetration of technical infrastructures, economic logic and rules typical of digital platforms (Bonini & Magaudda, 2024, p. 42). In the platformisation of music and making, algorithms are crucial in shaping musical tastes (Fernández, 2024) or for music creation (Haenisch et al., 2023). This poses challenges for music education.

At first, there is a danger of adopting a technologically deterministic narrative of digitalisation-induced democratisation, which appears to mirror the promotion of digital music technologies in algorithmic culture (Ahlers & Wernicke, 2024; Keith et al., 2023; Striphas, 2015). Moreover, platforms are giving rise to the music-driven dissemination of anti-democratic agendas and war propaganda. Despite the moderation and filtering mechanisms designed to keep extremist content off platforms, these measures get bypassed: viral sounds are being hijacked, extremist messages embedded, and spread by algorithms (Geboers & Bösch, 2025). Such strategies are observable in far-right movements, as when lyrics are rewritten and spread through social media. Furthermore, music memes (e. g., Sigma Boy) and trend dances are also key to the platformisation of war (Bösch & Divon, 2024; Wickström, 2024).

This raises the question of what stance music education adopts within platform culture in times of weakened democracies and ongoing wars. Research within music education has paid little attention to the socio-political agency of algorithms, often tending towards an affirmation of the participatory potential of musicking on YouTube (Cayari, 2025) or learning within online communities (Veblen & Waldron, 2023). Opportunities may include fostering a critically reflective algorithmic hyperawareness in creative practice (Godau et al., 2025), as well as exploring forms of musical (cyber-)activism (Reily, 2024; Silverman, 2022; Tolmie, 2020). We propose this as a starting point for a joint discussion on desiderata in music education research and on the role of music education within platform culture.

HOW DO STUDENTS USE THE CULTURAL SPACE OF THE INTERNET FOR INFORMAL MUSIC-RELATED LEARNING PROCESSES?

Lock, Gerhard Bruno Erich (1); Werner, Lisa (2); Höfer, Fritz (3); Bade, Fabian (4); Mall, Peter (5)

(1) Tallinn University Baltic Film, Media and Arts School, Estonian Academy of Music and Theatre, Estonian Arnold Schoenberg Society, Estonia; (2) University of Music Trossingen, Germany University of Pedagogy Karlsruhe, Germany; (3) University of Education Salzburg, Austria; (4) University of Music Luebeck, Germany; (5) Justus-Liebig-University Gießen, Germany

The internet offers both freedom and economic constraints, a fact that requires to discuss the degrees of freedom, criticism of wellbeing as utilitarianism and capability approaches (Ballet et al, 2014; Robeyns & Byskov, 2025). DIY- (do-it-yourself), DIWO- (do-it-with-others) and DIFO-disposition (do-it-for-others) enhance online and musical literacies and support skill development for online musicking and performance (Cayari, 2021).

Students use the internet as an open learning space during their free time as a space where they can discover, acquire, try out, share, and reflect on music – mostly outside of formal learning structures. In doing so, they develop not only musical skills, but also media and communication skills. When students use the internet as an open and participatory space to explore, create, and share music, they engage in self-directed and collaborative learning processes that transcend institutional boundaries. Such practices not only democratize access to musical and cultural knowledge but also cultivate key democratic competencies – critical thinking, media literacy, communication, and participatory agency – thus fostering inclusion, cultural diversity, and active citizenship in the digital age.

Young people with an agentive musical identity are able to use various musical sources (peers, devices, the internet, etc.) in such a way that they not only increase their own knowledge and skills, but also actively contribute to the further development of the respective music culture – only a few students actually do this (O’Neill, 2017). It is therefore necessary to look at what prerequisites young people need to have, or what skills they need, in order to actively participate in the complex music culture on the internet.

This contribution will discuss opportunities for informal “internet-learning” and the associated prerequisites for developing integrated approaches for music education in schools.

GETTING TO THE CORE OF DEMOCRATIC EDUCATION IN THE ARTS: THREE WAYS TO FOSTER COMMON SENSE (GEMEINSINN)

Chairs: Mommartz, Sabine (1); Frischknecht, Ruth (2); Bartels, Daniela (3)

Discussant: De Baets, Thomas (4)

(1) *Fachhochschule Nordwestschweiz, Switzerland*; (2) *Zürcher Hochschule der Künste, Switzerland*; (3) *Institut Musikpädagogik Universität Münster, Germany*; (4) *LUCA School of Arts – KU Leuven, Belgium*

Schools and universities provide places where pupils, students and educators can work on creating a common world, by developing common sense (Gemeinsinn) (Arendt, 1994; Arendt, 2018; Assmann & Assmann, 2024; Reichenbach, 2025) together. In the symposium, we examine and discuss possible ways to foster common sense. We argue that specific human capacities are needed to reach this democratic ideal. In the late 1950s, Hannah Arendt argued that common sense comes into being when humans act together in any given community, and she described the decrease of common sense as a sign of alienation from the world (Arendt, 2018). Today, many people think and feel that we live in a world that is torn (Nierth & Huber, 2023). Hence, a question that is significant for music education is how we can decrease possible feelings of alienation that arise in a world that consists of different political camps, in which differing values impede the sense of not belonging (Deci, Olafsen & Ryan, 2017). We want to address this question by presenting answers to these subquestions: What kinds of learning settings can we create in universities that make the practice of finding common sense possible? And what specific human capacities can music educators (in schools and universities) foster that make the reaching of common sense in challenging group situations possible? We want to answer these questions from three different angles and illustrate our answers with examples from our practice as music educators who work in music teacher training at different universities.

This symposium aims to explore the concept of common sense (Gemeinsinn), how it shows and can be developed in various “projects” based on the theoretical concept. As a follow-up to our three inputs, we invite the participants of the symposium to take some time for self-reflection about the issues we have raised.

Keywords: Common sense, community building, artistic-educational learning environments

DEVELOPING DEMOCRATIC UNDERSTANDING IN AN EXPLORATORY INTERNSHIP

Frischknecht, Ruth

Zürcher Hochschule der Künste, Switzerland

The practical training of music teachers is a complex, contextual, and idiosyncratic process (Flores, 2019). School internships, in which students are expected to develop their teaching skills, form a central and formative part of this training process. These practical situations reveal which concepts and plans are successful in the reality of school life (Goodrich, 2023). At the same time, it becomes clear that in real-life situations, there is very little scope for exploration and innovation—the framework conditions and pressure to succeed seem to have too strong an effect on students.

It is a challenge for universities to create suitable settings in which students are supported in developing innovative approaches to teaching and expanding their leadership skills with a democratic attitude. The presentation will introduce a course conducted over four years that focuses on three aspects of teaching innovation: peer mentoring, democratic understanding, and leadership (Goodrich, 2023). Through collaborative learning and socially responsible leadership, students are expected to expand their democratic competence. The presentation discusses the results of accompanying research, raising the question of whether, by demanding participation, the institution can fulfill its responsibility as a democratic place of learning (Theison, 2025).

DEVELOPING A SENSE OF ‚GEMEINSINN‘ THROUGH IMAGINATION IN A RESEARCH PROJECT

Mommartz, Sabine

Fachhochschule Nordwestschweiz, Switzerland

Imagination enables us to think beyond familiarity and explore ‘conditions of possibility’ (Reichenbach, 2025, p. 163). In the five-member research group of the doctoral project “Die Pädagogische Imagination” (Mommartz, forthcoming), consisting of the research head and four university students, a methodically structured model for pedagogical work on the musical self-concept was developed and tested in this reflective grounded theory study (Breuer et al., 2019). This presentation will outline the process of this development. In this process, the researchers’ individual involvement was systematically monitored using various reflection loops. In the process of searching for and comparing the data with their own theoretical premises, a common understanding was negotiated. The challenge was to “translate” the highly individual ways of understanding for the other group members (Ricoeur, 2016) while bringing them together to form a common understanding of a material theory (Niessen, 2006), that incorporated all individuals’ perspectives. Through imagination and the development of common metaphors and linguistic symbols, the participants could develop a new common sense (Gemeinsinn), both in relation to themselves and in the sense of a ‚sensus communis‘ (Reichenbach, 2025, p. 34). In this way, common references environment were established (Jung, 2017; Moser, 2000; Whitton, 2018), and the knowledge of all participants has been incorporated into the model.

DEVELOPING COMMON SENSE BY DARING TO PERCEIVE AND DEAL WITH INDIVIDUAL VALUES AND EMOTIONS

Bartels, Daniela

Institut Musikpädagogik Universität Münster, Germany

In the third input of our symposium, I will enter “the feared emotional terrain” (Nussbaum, 2013, 214), and argue that music educators who want to practice a democratic education need to be aware of this terrain. According to Martha Nussbaum (2013), Claudine Nierth & Roman Huber (2023), and Maren Urner (2024), the human capacities to perceive and to also cultivate our individual emotions is key if we want to preserve our democracies and our human ability to find common sense.

Their line of reasoning is that humans are emotional, and emotions are not private, but deeply political: They influence our actions in the public sphere. This means that they also influence actions in all kinds of communities—in universities, in schools, or in music groups in general. When confronted with values that differ from one’s own values, humans can become emotional, and certain emotions are problematic, because they can impede participatory teamwork. I will illustrate this line of reasoning with an autoethnographic narration that stems from my own practice as a music educator who enjoys creating musical encounters between university students and people who live their lives outside of academia.

NEW FIELDS - UNUSUAL PATHS

Chair: Malmberg, Isolde (1)

Discussant: Tralle, Eva (2)

(1) University of Music and Performing Arts Vienna - mdw, Austria; (2) Osnabrück University, Germany

The projects presented in this symposium are united by the quest to stretch out for new fields in music education: Can institutions open up to more diverse environments? Can they bridge the traditional boundaries between "high brow" and "low brow" music? Can they develop new formats of musical and pedagogical work? And can they by doing so contribute to social cohesion (and possibly democratic mindset) that may prevent a perception of being excluded (Koppetsch, 2019)?

Important scholarly work on this topic has been done stressing the importance of musical projects in general for children (e. g. Bamford, 2010; Schumacher, 2007; Langer, Stern & Schroeder, 2020). However, the link between the music education projects and the individual growth is often more on a hypothesized level failing to show the connection between participation in musical work and the benefits for students of various ages.

Thus, the symposium aims at presenting programmatic ideas, a concrete example of bringing together high-class musicians and socially disadvantaged students on a long-term basis and the results from an evaluation that focusses on individual perceptions within such a project and feelings of wellbeing. The experiences within the projects and the effects for students will be critically discussed. The symposium aims to engage participants in an exchange on these examples on the backdrop of competing ideas about cultural and musical education projects which may help to answer the question of music's contribution to transformation processes.

Keywords: music mediation

OPENING UP MUSIC ACADEMIES

Kreuzwieser, Stefanie
Freiburg University of Music, Germany

Living in a pluralistic and culturally diverse society offers manifold opportunities for cultural participation across different social and institutional contexts (List et al., 2017). Schools, concert halls, opera houses and theatres represent central sites of cultural encounter and learning (Petri-Preis, Voit, 2023). While the field of music mediation has produced a wide range of musical practices within the past 25 years, universities of music have received little scholarly attention so far as potential partners for cooperations, despite their significant role as concert promoters.

Focusing on the educational actors within these institutional frameworks, it becomes evident that the expectations placed upon prospective music educators are increasing not only in subject-specific domains, but also with regard to participatory competencies and networking (Deutsche Gesellschaft für Schulmusik, 2025).

Against this background, the present research project aims at the collaborative design of concepts – drawing on concert promoters' findings – that make music on the one hand accessible / experienceable to pupils and collaboration on the other hand implementable for music teachers. In this process, students act as partners in developing models of collaboration (Mercer-Mepstone et al., 2017).

The presentation will provide first insights into empirical findings of this study: In summer 2025, students at the University of Music Freiburg designed and implemented a first model of collaboration with the senior part of the Albert-Schweitzer-Gymnasium, Freiburg. This initial cycle was methodologically accompanied by group discussions with the participating students revealing key conditions for successful collaboration from an actor's perspective and already indicate potential models for adaptation. By April 2026, the analyse of pupils' voices will expand the dataset, thereby integrating the addressees' point of view. The contextualisation of these findings within empirical research on concert education (Nenadic, 2023) is expected to generate further insights that will inform the continued development of this research project.

OPERA IN THE SUBURB

Poeschel, Imke
Zukunftslabor Bremen, Germany

With its [name of the education programme], the [name of the orchestra] has been setting new standards in Music Education since 2007. Over 17 years ago, this world-class orchestra moved into the premises of the [name of the school] and what began as an experiment has since become a successful model for many similar schemes stretching far beyond the borders of its German home. Musicians, schoolchildren, teachers, parents and the residents of the local high-rise community meet in the most diverse circumstances, projects and on all levels.

These include not only everyday situations, concerts and rehearsals but also mentoring programmes between individual musicians and classes, the [name] series or in [name of the concert series] where schoolchildren perform together with musicians from orchestra. This all culminates in the now legendary ›Community Opera‹. Developed by the orchestra as a ›Participative Musical Theatre‹, this unique format has now established itself as a generic model. The community opera combines all aspects of a culture and brings together society in all its forms.

Not only pupils and teachers of the [name of the school] work alongside musicians from the orchestra, but also high-profile artists and performers, volunteers from enterprises and institutions across the community – from the police force to the local centre for women's health – also get involved. One residential area comes together to create the opera. The presentation will include recorded examples of the latest edition.

EFFECTS OF LONG-TERM MUSICAL PROJECTS

Busch, Veronika (1), Kopp, Julius (2), Lehmann-Wermser, Andreas (3)

(1) Bremen University, Germany; (2) University of Music Freiburg, Germany; (3) edukatione

How does this exceptional music education programme (see presentation 2) effect pupils? Can these effects be measured? Their educational work aims to 'promote individual growth and self-confidence through music – in a disadvantaged neighbourhood with major social challenges. Accordingly, the study investigates potential effects on participating pupils focussing on their behavioural, emotional, and cognitive school engagement (SEM, Wang et al., 2011), musical sophistication (Gold-MSI, Müllensiefen et al., 2014) and activities as well as physical, psychological, and social well-being (KIDSCREEN-27, Ravens-Sieberer et al., 2014).

Based on these questionnaires an online survey was administered to pupils at the [name of the school] from grade 6 through 9 during school lessons via iPads following a (quasi-) longitudinal control group design with three repeated measurements: The pre-measurement took place in June 2025, before the ›Community Opera‹; the post-measurement is conducted in October 2025, shortly after performance; the follow-up-measurement is scheduled for March 2026.

So far, the analysis includes N=327 questionnaires, with 48.6% of the pupils participating in music projects presented. At the EAS 2026 further data will be presented, but even this initial analysis points to noteworthy findings: The pupils participating display significantly higher scores for musical sophistication ($p < .001$) and overall school engagement ($p < .010$). They even show a tendency towards higher scores for well-being ($p < .100$).

Thus, already at this early stage marked differences emerge depending on pupils' participation in the [name of the education programme]. Further analyses completed by spring of 2026 will focus on specific aspects, such as school belonging and compliance, appreciation of education and social support behavior, or personal significance of music. Are observed differences due to the particular emphasis placed on social participation processes? And can any lasting effects on pupils' music and school related engagement and well-being be found?

HERE, THERE AND EVERYWHERE: 30 YEARS OF MUSIC EDUCATION RESEARCH – ADVANCING DEMOCRACY, PARTICIPATION, AND DIVERSITY

Chair: Houmann, Anna
Lund University, Sweden

This symposium celebrates 30 years of music education research at Malmö Academy of Music, Lund University, by presenting four practice-based studies that explore how music education can advance democratic values, participation, diversity, and social cohesion. Rooted in the framework of practice-based research, the projects span music schools, upper secondary schools, and higher music education - and reflect Malmö's long-standing commitment to bridging artistic and pedagogical inquiry.

Drawing on the socio-cultural perspective of musical learning as cultural practice (Folkestad, 1996), the symposium highlights how music education research must engage with both formal and informal learning, and how artistic and educational dimensions are deeply intertwined. Adriana Di Lorenzo Tillborg's study on KulturCrew shows how youth-led cultural production fosters empowerment and shared responsibility. Markus Tullberg explores the elusive concept of artistic expression in upper secondary education, revealing tensions between artistic expertise and pedagogical practice. Hannes Wikström investigates project-based learning in the Swedish Kulturskola, emphasizing student agency and collaborative creativity. Sven Midgren examines folk music pedagogy, showing how oral traditions and collective learning can enrich institutional music education.

Together, these contributions offer a coherent and multi-perspectival exploration of democratic music education in and around school contexts. The symposium format encourages interactive dialogue, inviting participants to reflect on how music education research can respond to societal challenges and become a space for transformation.

The importance of maintaining a continuous dialogue with the international research community cannot be overstated—especially for a small country like Sweden and the Nordic region. Over three decades, international conferences, collaborations, and global scholarship have been vital sources of inspiration. Now, as we look ahead, we invite the EAS community to join us in shaping the next generation of music education research—one that is artistically grounded, pedagogically inclusive, and globally connected.

Keywords: Music education research, Practice-based research, Democracy in education, Student agency, Artistic expression

PARTICIPATION THROUGH KULTURCREW – PRACTICE-BASED RESEARCH IN SWEDISH MUSIC SCHOOL

Di Lorenzo Tillborg, Adriana
Lund University, Sweden

used to foster youth participation in cultural life. Through participatory action research and reflective dialogue between researcher and course leaders, the project examined how students could influence the music school's activities through artistic production, event planning, and shared decision-making.

The study highlights how participation involves more than attendance—it requires ownership of the learning process, space for reflection, and opportunities to shape alternatives. Using methods such as PhotoVoice and weekly reflection sessions, the research design centered student voices and emphasized empowerment, inclusion, and democratic engagement.

Participants will be invited to reflect on how participatory methods can be implemented in music education and how collaborative research can support inclusive and transformative pedagogical practices.

ARTISTIC EXPRESSION – LOST IN TRANSFER?

Tullberg, Markus
Lund University, Sweden

What does artistic expression mean in upper secondary music education, and how do teachers understand and work with this elusive yet central aspect of musical performance? This presentation draws on a postdoctoral study involving interviews with music teachers, revealing that artistic expression is often context-dependent, relational, and difficult to define or assess.

The study identifies a gap between teachers' artistic expertise and their ability to translate it into pedagogical practice—a challenge understood as a problem of learning transfer. The presentation discusses how teacher education can support students in bridging this gap through analytical reflection, verbalization, and integration of artistic and pedagogical perspectives.

Participants will be invited to discuss how artistic expression can be understood, taught, and assessed in ways that honor both artistic integrity and educational relevance.

PROJECT-BASED LEARNING IN THE SWEDISH COMMUNITY MUSIC SCHOOL – A DEMOCRATIC APPROACH TO MUSIC EDUCATION

Wikström, Hannes
Lund University, Sweden

This presentation explores project-based learning (PBL) as a pedagogical approach within the Swedish community music school (kulturskola), drawing on ongoing doctoral research at Malmö Academy of Music. The study investigates how PBL can foster democratic participation, student agency, and collaborative creativity in music education.

Through ethnographic methods and practice-based inquiry, the research examines how music teachers and students co-create learning environments that emphasize process over product, dialogue over instruction, and shared responsibility over hierarchical structures. The study is situated within the ULF framework and contributes to the development of inclusive and participatory pedagogies in extracurricular music education.

The presentation invites participants to reflect on how project-based learning can support democratic values in music education, particularly in contexts where traditional teaching models dominate. Interactive discussion will focus on the challenges and possibilities of implementing PBL in diverse cultural and institutional settings.

FOLK MUSIC PEDAGOGY AND THE SWEDISH KULTURSKOLA – BRIDGING TRADITIONS AND PRACTICES

Midgren, Sven
Lunds University, Sweden

This presentation explores the relationship between folk music pedagogy and the practice of the Swedish municipal music schools (Kulturskolan), based on an ongoing doctoral project at Malmö Academy of Music. The research investigates how folk music pedagogy has developed in Sweden since the folk music revival, and how its values and methods intersect with the institutional frameworks of Kulturskolan.

Drawing on interviews and fieldwork with teachers and students, the study examines how oral traditions, collective learning, and cultural identity are negotiated within the context of formal music education. The project highlights tensions and synergies between folk music's community-based ethos and the structured environment of Kulturskolan.

The presentation invites participants to reflect on how folk music pedagogy can contribute to democratic, inclusive, and culturally responsive music education. Discussion will focus on how traditional practices can be adapted to support student agency and intercultural dialogue in contemporary educational settings

LIVED CONCERTS AS A COLLABORATIVE TRAINING MODEL BETWEEN EDUCATIONAL AND CULTURAL COMMUNITIES

Chairs: Arús, Eugènia (1); Polls, Eulàlia (2)

Discussants: Lage, Carlos (3); Tamarit, R. Palmira (2)

(1) *University of Barcelona, Spain*; (2) *Universitat Rovira i Virgili, Spain*; (3) *Universidad Complutense Madrid, Spain*

In initial teacher training, reinforcing artistic and cultural experiences is essential (Casals et al., 2024). Artistic and performance-based creation processes, structured through the Service-Learning (SL) methodology, offer effective tools for educational development. This symposium aims to present and critically analyze three experiences from Bachelor's degrees in Early Childhood and Primary Education, aligned with an emerging training model.

The projects, implemented by the University of Barcelona (UB), Rovira i Virgili University (URV), and Complutense University of Madrid (UCM), integrate musical and performative creations with the active involvement of children and the collaboration of cultural organizations. These initiatives culminate in participatory lived concerts conceived as innovative, multimodal, and interactive pedagogical experiences. They transcend traditional academic spaces, fostering meaningful connections between universities and educational communities.

Within a framework that conceives the stage as a dynamic and democratic educational space—where sound, body, poetry, and critical thought converge (Raymond, 2019; Palau, 2025)—the projects promote students' expressive skills, pedagogical knowledge, self-regulated learning, and values related to self-awareness and social engagement.

The research, involving 120 university students, uses a qualitative methodology combining observation, photovoice, interviews, and student narratives. This triangulation provides a rich perspective on the initiatives' educational impact. The symposium is envisioned as a collaborative dialogue with the audience, oriented toward critical reflection on this emerging training model. Musical and performative dynamics will be incorporated, not merely as performative additions but as strategies to activate and collect new insights based on the participants' own artistic experience. This participatory dimension is expected to contribute both to the generation of new data and to the enhancement of the training model being presented.

Keywords: Lived concerts, Service-Learning, connections educational communities, initial teacher training

THE PERFORMATIVE EXPERIENCE AS A PEDAGOGICAL TOOL IN MUSIC EDUCATION: A STUDY BASED ON THE SERVICE-LEARNING (SL) METHODOLOGY

Arús, Eugènia; Viñas, Fernanda; Polls, Eulàlia
Universitat de Barcelona, Spain

The performative experience is a key component in the artistic, musical, and bodily training of future teachers. It offers a multidimensional space for action where expressive and communicative practices develop, allowing students to exercise autonomy and find their own voice through meaningful teaching and learning interactions (Boucris, 2019; Palau, 2025; Del Barrio, 2025).

This study presents a qualitative research project aimed at analyzing and identifying the educational impact of performative participation among students enrolled in the double degree in Early Childhood and Primary Education (40 participants), based on a collaborative concert with Primary Education pupils. A qualitative methodology was employed, with data collected through participant observation, the photovoice technique, and thematic analysis of written narratives produced by university students before and after the concert experience. The interpretative framework focused on the intersections between artistic practice, emotional literacy, and pedagogical reflection within performative contexts.

The results highlight that this performative engagement fosters in university students: (a) increased autonomy and awareness of the emotional connections generated within the educational community; (b) effective use of time as a resource for artistic production; (c) deeper appreciation of the formative value of collective creative processes; and (d) self-knowledge as a key capacity to be developed in the teaching and learning of music and the arts in general.

Additionally, the study reveals that participatory artistic experiences strengthen the relational dynamics between students and their educational environments, enabling future teachers to internalize collaborative and reflective attitudes that are essential for inclusive and transformative pedagogies. These findings suggest that performance-based methodologies can serve as powerful tools for rethinking teacher education in line with contemporary educational and artistic challenges.

PAU CASALS AS A LEITMOTIF IN A LIVE MUSICAL JOURNEY: CULTIVATING A PASSION FOR MUSIC, CHILDREN'S RIGHTS, AND A CULTURE OF PEACE

Tamarit, R. Palmira
Universitat Rovira i Virgili, Spain

„Pau Casals, l'infant de les orelles prodigioses“ is a musical performance created by P. Tamarit for children aged 5 to 8. First presented in 2022 at the Pau Casals Auditorium in El Vendrell and expanded in 2025, the project is part of the third-year Development and Learning of Musical Expression course in the Early Childhood Education program at URV – Campus Baix Penedès (Universitat Rovira i Virgili). The performance involves 40 university students who sing, recite, and play Orff instruments, along with a professional cellist. Around 100 local children attend as the audience, and pre-concert activities engage them in understanding the musical process. The concert will be repeated during the current academic year, including a performance on December 18. This project serves both artistic and educational purposes: offering high-quality musical experiences, fostering a love for music, and enhancing listening skills. It also trains future teachers, emphasizing democratic values, respect for cultural diversity, and human fraternity. Students develop vocal techniques, rhythm, and breath control.

The project promotes democratic participation by valuing children's voices. The idea of children as rights-holders, as defined by the 1989 United Nations Convention on the Rights of the Child, raises questions about children's autonomy in educational contexts, as historian Cunningham on childhood points out (2020). Drawing from Hart's Ladder of Participation (1992), the project emphasizes child involvement in decision-making, contributing to both democratic capital and empowerment. It instills humanistic values, including empathy, cultural awareness, and respect for diversity. Using Pau Casals as a leitmotif, the project explores themes of peace, democracy, exile, and cultural identity, fostering a more empathetic, culturally aware society.

SELF-REGULATED CREATIVE PROCESSES: A SERVICE-LEARNING APPROACH IN HIGHER EDUCATION

Lage, Carlos (1); Campollo, Arantza (1); Cremades-Andreu, Roberto (1); Chatelain, Sabine (2)
(1) *Universidad Complutense Madrid, Spain*, (2) *HEP Vaud, Switzerland*

Service-Learning (SL) is conceptualized as a pedagogical approach that integrates community service with curricular objectives (Tapia, 2008). This study examines creative processes through the lens of self-regulated learning (McPherson & Zimmerman, 2011; Rubinstain et al., 2018). To this end, an SL project was implemented focusing on the design of pedagogical concerts and music activities in Madrid across three academic years (2021–2022 to 2023–2024). Participants included 39 undergraduate students specializing in Music within the Primary Education degree, pupils from a partner school, their music teacher, and five university faculty members. Together, they engaged in a shared social space aimed at collaboratively and participatorily understanding, interpreting, and transforming the educational context in dialogue with the community.

Adopting a qualitative research design, the study employed both participant and non-participant observation, complemented by interviews that were coded and thematically analyzed following an activity theory framework. Findings indicate that interaction among participants from different educational levels fostered a positive impact, promoting mutual transformation. Moreover, several key components of the self-regulated creative process were identified: (a) individual and collective commitment; (b) student autonomy situated within a heterogeneous and open context; (c) time as a regulatory factor; (d) development of pedagogical competencies; and (e) applicability and advancement of metacognitive processes.

The study underscores how collaboration among students, educators, and the wider community serves to enhance and sustain self-regulated creative processes.

MUSIC EDUCATORS' RESEARCH JOURNEYS: A GENUINE PRACTITIONER PERSPECTIVE

Chair: de Vugt, Adri (1)

Discussants: Endres, Annika (2); Mommartz, Sabine (3)

(1) *Royal Conservatoire The Hague, The Netherlands*; (2) *Hochschule für Musik Freiburg, Germany*; (3) *University of Applied Sciences and Arts Northwestern Switzerland*

Although music education practitioners are acknowledged as important actors in music education research, their potential role as researchers is sometimes overlooked. Recognising their potential and considering them as fully-fledged researchers empowers them to become initiators, contributors, and participants in the development of knowledge within the field. The practitioner research paradigm offers a response to this issue.

Since the establishment of the EAS special focus group Practitioner Research in Music Education (PRiME), this paradigm has received increased attention across Europe. At the two institutions represented in this symposium, practitioner research has even become the dominant paradigm at both the master's and PhD levels. In this symposium, we aim to present our ongoing work and share examples of 'good practice'. The first, conceptual presentation will elaborate on the promise of a genuine practitioner research approach, discussing its objectives, methodologies, and potential outcomes.

The second presentation will describe a practitioner research project conducted at the Master's level, in which two case studies and three activities were designed, implemented and studied by the teacher-researcher. The activities focused on creativity and ownership and took place in the context of the Dutch project Orkest in de Klas (Orchestra in the classroom) with small groups of beginner clarinet students aged 9-11. Each activity was documented through classroom observations, followed by student reflections, teachers' interviews, and feedback.

The third presentation will introduce a PhD-level project, in which the presenter engaged in practitioner research as a conductor-arranger in two youth/student orchestra settings. By gathering and discussing musician feedback on their instrument part, he tailored new orchestrations and informed an amateur orchestration framework in which the concept of orchestration was broadened with a pedagogical dimension. A representative of the special focus group PRiME will act as discussant for this symposium, alongside a colleague who researches the research-practice gap.

Keywords: practitioner research, research-practice gap, reflective practice, creative pedagogy, pedagogical orchestration

THE PROMISE OF PRACTITIONER RESEARCH IN MUSIC EDUCATION

De Baets, Thomas
LUCA School of Arts, KU Leuven, Belgium

Practitioner research, understood as 'research by practitioners', holds promise for a future-proof music education, striving for high-quality music teaching, job satisfaction for music teachers, a reduced research-practice gap and enhanced advocacy strategies for (classroom) music. In my approach, this type of research is clearly not about scientific or practice-oriented research studies undertaken for or with practitioners (as 'object of study').

In this presentation, I elaborate on the 'why' (objectives), the 'how' (the diverse types) and the 'what' (research focus and results) of practitioner research in music education, and I formulate a few 'quality standards' for assessing it (positioning, systematizing, communicating). I review key literature on the topic and report on my own work of the last decade co-developing ideas and concepts in practitioner research.

I will also briefly refer to the 'how' and 'what' in the PR projects (at master's and PhD level) at my own institution. This paper presents a continental European perspective on the emerging integration of practitioner research in music education.

CREATIVE MUSIC EDUCATION FOR DEMOCRATIC CLASSROOMS: PROMOTING OWNERSHIP AMONG BEGINNER CLARINETISTS

Chelli, Sara
Independent researcher

Recent studies have shown that opportunities for young learners to participate in political and democratic life are limited, partly due to poor promotion of democratic values such as active participation, responsibility, and inclusion in educational contexts (Biesta, 2011; Gutmann, 1999). Similar limitations are also reflected in traditional models of music education, in which the acquisition of technical skills and teacher-led approaches are often prioritized over creative and exploratory practices. In this way, music tends to be viewed as a subject to be mastered rather than an art form, and passive transmission of knowledge prevails over the cultivation of active engagement and ownership of one's musical abilities (Fiske, 2012).

Responding to these challenges, this research investigated whether integrating creative activities into a musical curriculum could cultivate a sense of ownership among instrumental students, defining ownership as both a psychological state and a pedagogical process, responsibility for learning (Pierce et al., 2003; Wiley, 2009; Hickey, 2012). Using a design-based method, two case studies were conducted within the Dutch project Orkest in de Klas, and three activities were designed and tested with small groups of beginner clarinet students aged 9–11: (1) Connecting paintings' shapes, colors, moods to clarinet playing, (2) creating and conducting rhythmic sentences through movements and gestures, (3) composing and performing short melodies using elements of orchestral repertoire.

Each activity was documented through classroom observations, followed by student reflections, teachers' interviews, and feedback. Here, students frequently referred to their work as "my idea" or "our composition," recognizing the absence of "right" or "wrong" answers and supporting classmates who faced difficulties with the tasks.

These findings showed enhanced engagement, confidence, social listening, and cohesion, accompanied by a clear shift from transmissive to facilitative teaching role, thus highlighting creativity as a prompt for ownership, democratic classrooms, and future democratic life attitudes.

A YOUNG PERSON'S GUIDE TO ORCHESTRATION: YOUTH ORCHESTRA MUSICIAN'S PERSPECTIVES ON THEIR INSTRUMENT PART

Geudens, Thomas
LUCA School of Arts, KU Leuven, Belgium

This presentation reflects on a practitioner research project that explored how feedback from youth orchestra musicians influenced my orchestration processes. It unveils orchestration in student and amateur settings as a pedagogical act through the score. Drawing on my background in music education to frame the problem statement, I used my embeddedness, personal involvement, and 'interestedness' as a practitioner-researcher to generate contextually rich insights in two case studies. I demonstrate how my involvement was balanced through careful logging, reflection and reflexivity.

The methodology was inspired by participative design and aimed to create and discuss frictions in the musicians' experiences. It balanced individual and co-constructed meaning (Belzile & Öberg, 2012). By focusing on subjective experience rather than contribution to scoring, the method fostered inclusivity and promoted a more democratic engagement with the score.

Findings revealed emergent accidental theories, unexpected responses to cues, and specific aspects of my arranging practice. Reporting and presenting findings proved complex. The research report contains a description of the participatory process and redesign, as well as an additional analysis of that report into score transformations and a broader reflection.

The project illustrates how a democratic approach can both enrich and complicate creative decision-making. While musicians could exert 'direct' agency only in limited ways, their feedback also provided a lense (Karlsen, 2011) that worked indirectly and in an aggregated way. I developed an explicit and conceptual understanding of my intuitive knowhow (De Baets & Nijs, 2013, 2015). I reflect on how the research process enhanced but also encumbered my orchestration practice.

Challenges included organisational complexity and my evolving insights, experiences, and personal and professional life. These reflect how flexibility and robustness are essential to educational practitioner research. Using the concepts of resonance (Tracy, 2010) and crystallisation (Ellingson, 2009), I suggest how colleagues might benefit from this contextual knowledge.

PROMOTING INCLUSIVITY AND EQUAL PARTICIPATION THROUGH INSTRUMENTAL AND VOCAL TUITION IN GENERAL SCHOOLS? – A SYMPOSIUM ON THE ESTABLISHMENT OF AN EAS SPECIAL FOCUS GROUP FOR INSTRUMENTAL AND VOCAL PEDAGOGY IN SCHOOLS

Chairs: Heß, Carmen (1), Steinmetz, Lauren (2)

(1) Hochschule für Musik und Tanz Köln, Germany; (2) University of Music and Performing Arts Vienna - mdw, Austria

Instrumental and vocal teaching in schools takes diverse forms across Europe, ranging from classroom-based approaches to small group and individual tuition. These practices are essential for fostering musical skills, supporting student agency, and cultivating lifelong engagement with music. Yet, despite their importance, approaches to instrumental/vocal pedagogy within general school settings remain fragmented and underrepresented in international discourse.

This symposium seeks to bring together international colleagues who are engaged in school-based instrumental/vocal teaching and research. The session will provide space to share perspectives, explore common challenges, and discuss orientations for future collaboration – possibly in a new EAS Special Focus Group. Core questions include:

- What themes and practices unite us in instrumental and vocal teaching in schools?
- How can we create stronger visibility and advocacy for this field within music education?
- In what form do we want to work together as an EAS Special Focus Group?

To discuss these topics in light of the conference theme, four short presentations will highlight different facets of the interface between instrumental/vocal pedagogy and general music education in Germany and Austria. For decades, instrumental/vocal tuition in the music education system of German-speaking countries tended to feature a privileged clientele, as it mainly took place within fee-based lessons at music schools. Since the turn of the millennium, however, programmes focused on vocal/instrumental training have also been established within general schools, which are ascribed “the potential to reach all children and young people with systematic, diverse music education” (FMV, 2021, p. 6). Consequently, an important claim of these initiatives was to foster inclusivity of music education by enabling access and equal participation (Krupp, 2022). The four presentations examine this claim in relation to the professional reality of the music school teachers involved, institutional logic and expectations of cooperating partners, and new approaches to teacher training.

Keywords: instrumental and vocal tuition in general school, inclusivity, equal participation, cooperation, special focus group

CROSSING BOUNDARIES: A NEW QUALIFICATION TRACK FOR INSTRUMENTAL AND VOCAL PEDAGOGUES IN SCHOOLS

Göllner, Michael; McGregor, Judith; Steinmetz, Lauren
University of Music and Performing Arts Vienna - mdw, Austria

In German-speaking teacher education, divergent training pathways and professional fields have traditionally existed for music educators at general schools and at music schools. However, these professions are increasingly converging, both in everyday professional practice and in academic discourse. Reasons for this include a shared orientation toward the overarching goals of accessible music education and cultural participation (Lessing, 2018); increasing cooperation between general schools and music schools—for example, with elemental music pedagogy in the primary sector. Added to this is the considerable shortage of qualified music teachers in schools (e.g., Aigner, 2023; DG EAC, 2023), a gap that is in many places being partly filled by professionals from the field of instrumental and vocal pedagogy. These developments contribute to an increasing permeability of institutional and professional boundaries.

Against this backdrop, the mdw is developing an extension program that will qualify graduates of the Master's in Instrumental and Vocal Pedagogy (IGP) program to teach music independently in primary schools. This initiative responds to a particular situation: While music is part of the Austrian primary school curriculum, it plays only a marginal role in teacher education unless a music specialization is chosen. In school practice, this often results in the deprioritization of music education. The extension program seeks to counter this trend and to help secure comprehensive music education for all children.

Meanwhile, it becomes clear that the professional scope of instrumental and vocal pedagogues is expanding and aligning more closely with European models in which music education is more broadly conceived. This may reduce institutional barriers to access to music education, thereby diminishing inequalities (Krupp, 2016) and contributing to democratic education, but it also highlights questions of power, responsibility, professional affiliation and necessary competences (de Vugt, 2013; Porsch, 2021) which emerge when educators with different training pathways work under one roof.

A POLYPHONY OF EXPECTATIONS: INSTRUMENTAL, VOCAL AND DANCE TEACHING AT THE INTERFACE BETWEEN SCHOOL AND MUSIC SCHOOL

Ardila-Mantilla, Natalia; Ehnes, Hanna
Hochschule für Musik und Tanz Köln, Germany

This presentation draws on emerging findings from AnmuT (2024–2026), a qualitative research project investigating processes of participation and professionalisation within the large-scale music and dance education programme JeKits (“Instruments, Dance and Singing for Every Child”) in North Rhine-Westphalia. AnmuT examines how children’s cultural participation in music and dance and teachers’ professionalisation processes are interrelated and enacted in practice. Methodologically, the project combines Grounded Theory Methodology (Strauss & Corbin, 1996) and Situational Analysis (Clarke, 2012) with principles from childhood research (Butschi & Hedderich, 2021; Schierbaum et al., 2024) to capture both adult and child perspectives through interviews and group discussions.

The findings reveal the everyday work of music and dance teachers in JeKits as shaped by a polyphony of expectations: a dense and often contradictory web of voices articulating or implying what music education means, and what it should achieve. Teachers navigate expectations from parents, pupils, school staff, music and dance schools and programme administrators, each with their own vision of the purpose of their work: cultivation of skills, systemic compensations, entertainment or policy fulfilment.

Teachers attempt to balance these competing logics while striving to sustain their careers and artistic identities: Working across portfolio careers, they mediate between divergent logics of art, education and labour. “Managing expectations” becomes a central professional task – an ongoing practice of translation, compromise and negotiation.

The paper conceptualises this polyphony of voices as a defining feature of school-based music and dance education: an arena where diverse educational logics intersect without full alignment, exposing both the fragility and the democratic potential of music teaching in plural school systems.

TEACHING AT THE CROSSROADS: HOW MUSIC SCHOOL TEACHERS NAVIGATE ARTISTIC STANDARDS AND INCLUSIVE MANDATES IN PUBLIC SCHOOL SETTINGS

Heß, Carmen (1); Weuthen, Kerstin (2)

(1) Hochschule für Musik und Tanz Köln, Germany; (2) Robert Schumann Hochschule Düsseldorf, Germany

Both general education schools and music schools in Germany are currently experiencing a shortage of music teachers, which is set to worsen in the coming years (Klemm, 2022; Müller, 2023; Lehmann-Wermser & Witte, 2024). As part of a recent crowd research study on the reasons for this shortage (Bradler et al., forthcoming), group discussions were held with music school teachers in North Rhine-Westphalia to explore their views on their profession and the everyday reality of their work. The collected data was analyzed using Qualitative Content Analysis following Kuckartz and Rädiker (2024).

A key topic proved to be cooperation projects between primary or secondary schools and music schools, in which the majority of music school teachers in North Rhine-Westphalia are involved (Simon, 2017, p. 19). Teachers' views on this formative part of their professional life reveal a profound and complex ambivalence:

On the one hand, they explicitly advocate cooperation projects with schools due to their presumed potential to strengthen equal participation and access to music education for young people from diverse backgrounds and overcome social barriers. On the other hand, they struggle with the reality of the associated settings of instrumental and vocal (large) group tuition. What proves crucial here is that teachers perceive the pedagogical aspects of these settings as very demanding or even overwhelming and the students' instrumental or vocal learning progress as marginal, resulting in a low level of musical ability at both the individual and group levels. This situation collides with the artistic standards and ambitions that are essential to the music school teachers' professional identity, and therefore triggers tendencies towards demarcation and distancing from the teaching reality in cooperation projects. Overall, teachers find themselves torn between a sense of ethical conviction and discontent at the lack of alignment with the artistic aspect of their professional expertise.

BETWEEN SCHOOL AND AMATEUR MUSIC: RECONSTRUCTING COOPERATION IN CLASSROOM-BASED WIND BAND PROGRAMS

Becker, Philipp; Bons, Verena
Hochschule für Musik Freiburg, Germany

Since the 1990s, Bläserklassen—classroom-based wind band programs—have gained increasing traction in German general-education schools (Bons et al., 2023), also in Austria (Ardila-Mantilla, 2016) and Switzerland (Bachmayer & Peter, 2011). Besides music schools, Musikvereine (member-run, nonprofit music associations that, especially in rural Germany, are key actors in the musical and cultural landscape; MLR, 2013), are cooperation partners (Borchert, 2024). Their involvement varies: they may provide instruments, facilities, or teaching staff, typically to recruit young members and sustain their organizational structures. Musikvereine also collaborate with local music schools and private instrumental teachers who deliver instrumental instruction and/or supervise Bläserklassen (Bons et al., 2022; Borchert, 2024; Borchert & Bons, 2022).

Bläserklassen thus constitute a music-educational interface where different professional groups—and their distinct logics of action—meet. Although the role of Musikvereine as partners of music schools (Röbke, 2004; Berg, 2010; Ardila-Mantilla, 2016) and their contribution to music education have been repeatedly highlighted (Oebelsberger, 2011; Schmitz, 2012), the intersections of the amateur music scene, school music instruction, and instrumental pedagogy, as they materialize in Bläserklassen projects, have received little empirical attention.

In our presentation, we foreground these interlinkages using empirical insights from two recent projects on amateur music culture (Bons et al., 2022; Buchborn et al., 2024). Analyzing group discussions with the Documentary Method (Bohnsack, 2021), we reconstruct perspectives and routines of actors within Musikvereine regarding cooperation in Bläserklassen projects. This provides empirical access to common-sense theories and action-guiding orientations underlying these collaborations from the perspective of the amateur music scene. Such insights are relevant not only for practitioners; but also for universities of music to reflect on the following questions: What logics of action do our students bring? Which will they encounter in future teaching? Which conflicts can be anticipated, and which approaches might foster more productive collaboration?

SOCIAL CLASS AND THE PRODUCTION OF MUSIC TEACHERS. A CRITICAL EXAMINATION

Chair: Tralle, Eva-Maria
University of Osnabrueck, Germany

This symposium investigates the enduring impact of social class within music teacher education (e.g. Bates, 2023; Bull, 2019, 2025). While entrance exams and program descriptions emphasize musicality, motivation, and pedagogical skills, we argue that socio-economic factors, including social and economic backgrounds, play a significant role in access to and success in music teacher training. Drawing on recent scholarship exploring the intersection of class and cultural capital in higher education, this symposium examines how class functions as a structuring and shaping force for pre-service music teachers from various European perspectives. The symposium will center on how implicit biases, institutional structures, and curricular content can perpetuate class-based inequalities, effectively reproducing existing social hierarchies. Specifically, the symposium will draw on three intersecting lines of inquiry:

1. Natasha Hendry's work on the 'hidden curriculum' and how seemingly neutral pedagogical practices can reinforce racial and class-based inequalities.
2. Kirsty Devaney's research reveals a persistent underrepresentation of individuals from diverse socio-economic backgrounds in UK music conservatoires, influencing students' perceptions of belonging and career aspirations.
3. Fiedler and Tralle's (2025) findings in Germany reveal significant correlations between the pre-service music teachers' educational backgrounds and their institutional choices in higher music education.
4. A final panel member is still waiting to be confirmed; we are keen to have colleagues that offer a variety perspective and from diverse geographic locations.

We aim to examine how these dynamics unfold within the specific context of European music teacher training and seek to promote a critical dialogue on dismantling class-based barriers in higher education.

Keywords: social class, higher music education, teacher training

FITTING IN AND STICKING OUT: AN EXPLORATORY STUDY OF THE WHITENESS OF THE SCHOOL MUSIC CURRICULUM AND ITS EFFECTS ON GLOBAL MAJORITY MUSICIANS

Hendry, Natasha
University of West London, UK

This paper examines how the UK school music curriculum, shaped by dominant White, middle-class cultural norms, perpetuates a hidden curriculum that disadvantages Global Majority students. Through interviews with musicians, educators, and students, the study reveals how Eurocentric standards in music education subtly reinforce racial and class-based exclusions, often resulting in psychological harm and diminished engagement. In the UK, race and class inequalities are deeply intertwined. Children from Pakistani and Bangladeshi households are among the most likely to live in low-income conditions, with Asian households being 2.5 times more likely than the national average to experience persistent poverty (GOV.UK, 2024).

Additionally, children from minoritised ethnic groups are significantly more likely to be eligible for Free School Meals—a key indicator of socioeconomic disadvantage (Department for Education, 2025). While socioeconomic barriers—such as the inability to afford music lessons—are significant, Scharff (2015) argues that deeper cultural incongruence between music education and students' home cultures is a more pervasive issue. This disconnect forces students of colour to either conform to norms misaligned with their identities or disengage entirely. White, middle-class values in the music classroom today perpetuates a cycle of White, middle-class music teachers for tomorrow (Bradley, 2007).

Researchers argue that race must be understood intersectionally within the context of class and other intersections of social difference (Khan & Shaheen, 2017). Intersectionality (Crenshaw, 1989) provides a critical framework for understanding how multiple social identities—such as race, gender, class, disability, and sexuality—intersect to shape layers of oppression or privilege. It is a vital lens for equity and inclusion in music education, as barriers are not experienced equally but compound depending on identity (Hess, 2025; Trienekens et al., 2024). These findings reinforce the need for an intersectional lens to address race and other inequalities in music education.

IT'S TOO HARD TO BREAK INTO WHEN YOU HAVEN'T GOT THE MONEY": INVESTIGATING THE EXPERIENCES OF STATE-SCHOOL STUDENTS STUDYING AT TWO UK MUSIC CONSERVATOIRES

Devaney, Kirsty
Royal College of Music, UK

Cuts to school music education in the UK have not been felt equally, raising concerns that access to high level and sustained music education has become accessible to the privilege few. Music conservatoires reflect this inequality: in 2018 only 15 out of 430 entrants (3.5%) were from highly deprived backgrounds (Daubney, Spruce & Annetts, 2019), while just 3.9% came from low higher education participation areas (Blamey, Kokot & Scharff, 2014).

My study explored the experiences of undergraduate conservatoire students, across two UK conservatoires, who had come from state-school backgrounds and had faced barriers to their music education. Findings highlight the critical role of early access to music education and how many students felt 'behind' their peers who access to high-level musical training.

The study also revealed how students continued to face financial and intersectional barriers throughout their degree, raising concerns regarding the viability of pursuing music as a career. These findings call into question the notion of success in the classical music industry as a meritocracy.

SOCIAL BACKGROUND AND PATHWAYS INTO MUSIC TEACHING IN GERMANY

Tralle, Eva-Maria (1); Fiedler, Daniel (2)

(1) University of Osnabrueck, Germany; (2) Academy of Music Stuttgart, Germany

This study examines social diversity in music teacher training in Germany. While teacher training generally shows broader social representation than other academic fields (BMBF, 2013; Lauterbach, 2019), research specifically focused on social class dynamics in music teacher training remains limited (Lietzmann, 2021). Existing studies on higher education in the arts highlight the reproduction of social inequalities (Saner, 2016), suggesting that the choice of institution—whether artistic, pedagogical, or scientific—may reflect pre-existing class-based educational disparities (Lauterbach, 2019). This challenges the idea of music teaching as a pathway for social mobility (Cramer & Neugebauer, 2020).

Based on data from a nationwide sample of 775 pre-service music teachers, we recently demonstrated (Fiedler & Tralle, 2025) that educational background influences the choice of the music teacher training program and the institution (e.g., university vs. music academy), with a significantly higher proportion of students from academic households attending music academies rather than universities. Building on these findings, we will investigate the motivations for selecting the music teacher training programs and institutions represented in this sample, aiming at a more nuanced understanding of social selection processes in music teacher training in Germany.

CENTERING IMPROVISATORY PRACTICE IN POSTDIGITAL MUSIC CLASSROOMS

Chair: Schmid, Silke (1)

Discussants: Buchborn, Thade (1); Marina, Gall (2)

(1) *University of Education Freiburg, Germany*; (2) *University of Bristol, UK*

Technology-based music practice is ubiquitous: musical engagement and learning unfold in hybrid ecologies where analog and digital media, human and nonhuman agencies, and in- and out-of-school practices are densely entangled (Buchborn & Treß, 2023; Weidner & Stange, 2022). Postdigital denotes this normalized hybridity: technologies operate less as tools than as mediating conditions that co-configure educational tasks, roles, participation and even evaluative practices (Jandrić et al., 2022; Knox, 2019). Within such ecologies, musical improvisation is best conceived as an embodied, technology mediated practice through which musical interaction becomes audible, negotiable and learnable.

Improvisation and creative musical action appear tightly coupled within postdigital music practice, where hybrid analog–digital ecologies shape how students make and learn music. Recent literature indicates that creativity and technology are co-constitutive in music education (Burnard, 2007; Lam, 2023). Enactive and sociomaterial perspectives foreground embodiment, materials and environments (Fein, 2017; Hayes, 2017). A critical strand cautions that celebratory narratives of “creative technology” can obscure inequities, platform dependencies, and datafication; thus ethical attention to access, authorship, and transparency is integral to democratic participation (Banaji, 2022). Despite growth, explicit studies on the improvisation–technology relation in school music remain scarce.

The symposium aligns explicitly with EAS themes 2) Democratic and participatory processes, 3) Music education, power and politics, and 7) Current and future trends. Improvisation is presented as a vehicle for student agency, voice, and participation; for critical thinking, dialogue, and social critique as well as for future-oriented and sustainable practice.

The symposium comprises four short inputs followed by an extended, moderated discussion with structured audience participation. Collectively, contributions articulate design principles for equitable, technology-mediated improvisation in schools and teacher education, foregrounding democracy, power, and sustainable futures.

Keywords: Postdigital, music education, improvisation, technology, participation

THINGS THAT MAKE US IMPROVISE: SOCIOMATERIALITY, NON-INTENTIONALITY AND MAKER MUSIC EDUCATION

Droll, Matthias; Treß, Johannes
University of Education Freiburg, Germany

Situated within postdigital music education, Maker Music Education (MME; Treß, 2024) reframes music technology from “toolification” (Marenko, 2021) to mediating condition and articulates design principles for participatory, empowering, and sustainable music learning (e.g. project-based learning, multimodality, inclusivity, critical engagement with materials). Building on this framework, this presentation reports first reconstructive findings from an after-school instrumental teaching that combined e-waste upcycling, tangible sound devices, sound exploration and group improvisation.

Within Documentary Design Research (Buchborn, 2022; Treß, 2020), data were gathered via systematic videography (multi-camera classroom video). Analysis followed the Documentary Method: transcription, formulating interpretation (what happens), and reflecting interpretation (how practice unfolds). We reconstructed implicit orientations in participants’ material handling, embodiment and musical interaction and illuminated the relation between normative lesson design and actual praxis. The reconstructive insights feed back into iterative DBR design decisions.

Initial insights into the data suggest that human-object interactions play a special role in the context of improvisation and music technology. They seem to initiate aleatoric, creative musical processes through unintentional sound production. However, they appear to function not only as musical actors and stimuli, but they also play a crucial role in steering the distribution and focus of attention in the room.

The presentation consolidates MME’s initial design principles with empirical detail and demonstrates how documentary reconstructions can steer iterative DBR cycles that align improvisatory practice, technological mediation and equitable participation in music education.

EXPLORING DIGITAL SOUND AND IMPROVISING MUSIC IN THE “TEACHERS’ SOUNDLAB” – MUSICAL AND IMPROVISATIONAL EXPERIENCES WITHIN AN OPEN SPACE CONCEPT

Hecht, Benjamin; Krämer, Oliver; Pankow, Marten
University of Music and Theatre Rostock, Germany

Within the collaborative project DigiProSMK, we have developed a concept for professional music teacher training that emphasizes exploratory engagement with digital media. The Teachers’ Soundlab offers a deliberately low-threshold environment in which teachers can gain hands-on musical experiences with digital sound generators in concrete music-making situations. From the outset, exploration is embedded in an improvisational framework—without improvisation being explicitly introduced—so that participants naturally act as improvising musicians within a shared sonic space.

The concept intentionally avoids directive instruction, drawing instead on principles of Reggio pedagogy (Knauf, 2017), animative didactics (Opaschowski, 1996), and enabling didactics (Arnold, 2012; Arnold et al., 2017). Participants enter a carefully prepared, sensorially rich learning environment that invites exploration and experimentation, with autonomy and voluntary participation as key elements. They decide freely whether to listen, perform, or reflect on their experiences in an adjoining reflection space.

A guided interview study explored participants’ musical and learning experiences in this setting. Despite the intended accessibility, participants reported various personal and contextual barriers that needed to be overcome to engage in improvisation. Through qualitative content analysis, we categorized these barriers and developed a framework for understanding challenges in improvisational music-making. The findings invite further discussion on the transferability of the Teachers’ Soundlab approach to other improvisational and educational contexts.

CLASSROOM MUSIC-MAKING WITH EVERYDAY ITEMS

2.0: DESIGNING GROUP IMPROVISATION USING PLAY-TRONICA FOR GRADES 3–6

Werner, Lisa (1); Rotsch, Tobias (2)

(1) *University of Education Karlsruhe, Germany*; (2) *University of Music Trossingen, Germany*

How can mobile hybrid technologies be integrated into music education in such a way that all learners participate in processes of musical experience and creation? To address these questions, a case study focusing on group improvisation processes using Playtronica had been implemented at the University of Music in Trossingen from 2023 until 2026. Within a design-based research framework (McKenney & Reeves, 2018), a range of improvisational games and pedagogical learning strategies were systematically developed through iterative cycles, engaging different participant groups involving university students, teachers, and school pupils.

Mobile, digital and sensory devices equipped with MIDI functionality, such as Playtron and TouchMe (MIDI Controllers developed by Playtronica), expand existing improvisational concepts and enable new possibilities for music-making with everyday items. The results show how objects that can be described as “unconventional” instruments enable a low-threshold entry point for all pupils and do not presuppose specific skills or prior knowledge. Consequently, musical classroom-conversations can develop rapidly, and pupils in heterogeneous settings begin to engage and interact with one another through music with fewer inhibitions. In this process, various forms of improvisation open up new opportunities for increased participation in music lessons, enabling pupils to develop their own musical conversations (Werner & Rotsch, 2025).

The presentation focuses on the behavior of participating pupils (grades 3–6) during their initial contact moments and decision-making processes showing how they explore and fathom group improvisation processes. A high level of freedom in deciding, structuring and designing their ideas and ways of making music together forms the basis for a first step toward enabling democratic and participatory processes in music lessons.

ECOLOGIES OF SOUND AND POSTDIGITAL EDUCATION: A LABORATORY OF GROUP IMPROVISATION

Murillo, Adolf (1); Arnal, Rafael (2); Lage-Gómez, Carlos (3); Castro-Alonso, Vicente (4)
(1) *University of Valencia, Spain*; (2) *University of Zaragoza, Spain*; (3) *Complutense University of Madrid, Spain*; (4) *University of A Coruña, Spain*

This project presents a proposal for sound creation and improvisation centred on the dialogue between analog and digital technologies (Play Box), contemporary graphic notation, body movement, and visuals. This practice unfolds within an educational and artistic framework informed by postdigital ecopedagogies (Jandrić & Ford, 2022) and the live arts, situated in a context of open, collaborative, and non-hierarchical processes.

Rooted in the aims of understanding and emancipation in educational research from a pragmatic perspective (Biesta, 2020), this qualitative study seeks to develop an integrated understanding of the improvisation process through the interaction of diverse artistic-technological languages and the body.

From this perspective, improvisation is viewed as a performative practice embedded in an ecological and relational process that fosters shared attention and vulnerability as conditions for encounter. In this context, pedagogical “malfunctioning”—such as failure, dissonance, or technological interruption—is embraced as an opportunity for reflection and the reinvention of creative practices. Sound creation through the Play Box, an analog instrument designed for musical experimentation and creation, arises from the interaction between bodies, objects, and technologies, transcending the traditional boundaries of music and music education within a hybrid environment. The observed results also indicate an increase in participants’ aesthetic sensitivity, cooperation, and ecosocial awareness.

This proposal positions improvisation and sound creation as critical and emancipatory practices capable of constructing a postdigital learning space that is inclusive and ecologically conscious, where music education intertwines with artistic experimentation and contemporary thought. This approach to performing arts live arts facilitate an understanding of this experience as a contemporary pedagogical ritual, in which education is experienced as performance and performance as process.

COMMUNICATIVE MUSIC PRACTICES: CONSTRUCTING, NEGOTIATING, AND TRANSFORMING MUSICAL NARRATIVES

Chair: McGregor, Judith

Discussants: Seidl, Priska; Rak, Monika; Baumann, Hannah
University of Music and Performing Arts Vienna - mdw, Austria

This symposium examines how various forms and media of music education and music mediation - such as program booklets, textbooks, and concert formats - function as communicative practices that construct and negotiate narratives about music. These formats are not neutral vessels of information; rather, they position actors, address audiences, and shape the ways in which music is framed and understood.

By analyzing the communicative intentions (what is conveyed), the set of actors (who speaks, with what authority), and the addressed counterpart (who is meant to read, listen, or act), the symposium explores how education and mediation media build bridges between actors and audiences, while also drawing boundaries by staging voice, authority, and address.

The symposium addresses the following key questions:

- How do different media communicate musical knowledge and meaning?
- In what ways do these media shape narratives through their modes of address and authority?
- How do textual and performative mediations converge and diverge in their communicative practices?
- What are the implications of these mediations for democratic engagement, participation, and social cohesion in music education?

Drawing on discourse analysis, textbook research, and practice-based reflection, the symposium provides a comparative view of how education and mediation formats "speak", to whom they speak, and to what ends. By foregrounding audience engagement and community involvement, it examines how communicative practices in music education and mediation contribute to participatory, inclusive, and socially connected learning environments. The session aims to stimulate dialogue among presenters and participants, highlighting how diverse formats can facilitate co-creation, critical reflection, and deeper understanding of musical meaning.

Keywords: Musical Narratives, Communicative Practices, Participation and Inclusion, Democratic Music Education

PROGRAM BOOKLETS AS DISCURSIVE MEDIA

Seidl, Priska

University of Music and Performing Arts Vienna - mdw, Austria

This contribution examines program booklets accompanying a long-running opera production at a major opera house in Western Europe as communicative and educational media through which institutions, curators, and scholars address specific audiences and organize musical knowledge. Using a discourse-analytical approach, it maps historically situated constellations of voice, authority, and learning fields—from listening guidance to analytical and ethical framing—without assuming linear progress.

The study asks who speaks with what authority, which readerships are envisioned, and how thresholds of access are raised or lowered. Program booklets are approached as educational media that not only transmit information but as arenas of participation that shape who can participate in musical discourse. In this sense, they construct or restrict democratic access to knowledge and engagement with art.

The analysis highlights how communicative choices configure participation and narrative emphasis around power, violence, and gender, revealing how mediation practices both reflect and challenge broader democratic and pedagogical aims.

TEXTBOOKS AS SITES OF NARRATION, PARTICIPATION AND THE (IN)VISIBILITY OF WOMEN COMPOSERS

Rak, Monika

University of Music and Performing Arts Vienna - mdw, Austria

This contribution explores music textbooks as communicative media in which knowledge is not transmitted neutrally but framed, reduced, and canonized. Focusing on upper secondary textbooks from a German-speaking region, it analyzes how women composers and their works become visible and audible in these materials - and how processes of inclusion and exclusion structure students' access to music history.

Textbooks necessarily distill a vast field of possible knowledge into a limited set of "essentials." This reduction assigns considerable power to curriculum designers, publishers, and authors in shaping what is presented as relevant, authoritative, and representative. The analysis therefore asks who gains visibility as a "representative figure", how canonical paradigms such as the "great master" narrative define recognition, and what opportunities for identification are opened or denied.

From a democratic theory perspective, the contribution argues that the visibility of women composers is closely linked to questions of participation, diversity, and equality in music education. The recognition of multiple musical voices is not only a matter of representation but also a precondition for inclusive and socially cohesive learning environments. By revealing how educational materials open or restrict musical narratives, the contribution positions textbooks as key media in which democratic values and cultural participation are negotiated within the context of music education.

CONCERT FORMATS AND MUSIC MEDIATION – A PRACTICE PERSPECTIVE

Baumann, Hannah

University of Music and Performing Arts Vienna - mdw, Austria

This practice-based reflection examines the participatory processes involved in a music-theatrical performance that premiered in 2025 at the Beethovenfest Bonn, a major European music festival. The production was developed by collaborating with deaf artists and a local sign language choir, creating a work that centers on mediation as an artistic and communicative foundation.

In partnership with a deaf poet and an access dramaturge, the project explored how music can be translated for deaf audiences and how audience perceptions can be expanded within an unconventional setting. Striving toward an inclusive, barrier-free environment, the project brought into focus how deaf individuals perceive and access musical experience.

Sign language communication opened new perceptual dimensions for hearing audiences, while dialogue with deaf audiences broadened participation. The presentation emphasizes process-oriented collaboration between hearing and deaf communities on equal terms and the creation of shared communicative spaces that challenge conventional separations between audience, artist, and educator.

FACILITATING MUSICAL IMPROVISATION IN TEACHER EDUCATION: FINDINGS FROM THE ERASMUS+ PROJECT EVERYONE CAN IMPROVISE

Chair: Jachmann, Jan (1)

Discussants: Welte, Andrea (2); Hadji, Nazfar (2)

(1) University of Music and Performing Arts Graz, Austria; (2) University of Music, Drama and Media Hanover, Germany

Musical improvisation in educational settings has recently become the focus of increased attention, both as a subject of research and as the content of music education projects (Johansen et al., 2020). Many educators view improvisation as a powerful tool for developing creative and communication skills (Nikolaou, 2024). It is also widely recognized as a valuable means of promoting inclusion and participation in diverse learning environments (Murphy & Shortall, 2023).

This growing interest raises important questions for teacher education: How can future educators be prepared to facilitate inclusive musical improvisation? What knowledge, skills, and dispositions are required to successfully implement improvisational practices with heterogeneous groups of learners? And how can these be effectively taught in higher education settings?

These questions are the focus of the Erasmus+ project „Everyone Can Improvise“ conducted by the University of Music and Performing Arts Graz, the University of Music, Drama and Media Hanover, the University of Music Lübeck, and the University of Zagreb. Within the project, music students and music teachers learn to facilitate inclusive musical improvisation with socially diverse groups of pupils. Lecturers from the universities base their teaching on project-related research.

The symposium will present key findings from the project. Through interactive elements – such as musical improvisation with participants and discussion forums – the symposium invites participants to engage with the research outcomes, reflect on implications, and explore innovative approaches to improvisation in teacher education.

Keywords: Music Education, Musical Improvisation, Inclusion, Diversity, Teacher Education

IMPLICIT MUSICAL KNOWLEDGE IN IMPROVISATION PEDAGOGY: EXPLORING THE RELATIONSHIP BETWEEN PANTOMIME AND SOUND

Jachmann, Jan
University of Music and Performing Arts Graz, Austria

In the teaching of musical improvisation, implicit assumptions held by both students and teachers about how music can be performed and improvised play a central role. The exchange of different assumptions can lead to learning outcomes that are unexpected for all participants (Lampasiak 2025).

This presentation aims to shed light on a specific type of implicit musical knowledge within improvisation pedagogy. It investigates the unspoken ideas that teachers and students bring to the classroom regarding how music can be improvised from gestural pantomime. Drawing on ethnographic, video-based participant observation (Hammersley & Atkinson 2019, Wulf 2011), the study argues that teachers and students involved in the research tended to operate with different underlying logics about the relationship between pantomime and sound.

While teachers were more likely to draw on professional musical practices—such as conducting gestures—students tended to rely on everyday, socially familiar connections between movement and sound, such as celebratory gestures accompanied by cheering. The presentation outlines pedagogical strategies for addressing this divergence: it suggests ways in which educators can acknowledge students' representational logics while guiding them toward more open-ended, less concretely predetermined relationships between movement and sound.

FOSTERING PROFESSIONALIZATION THROUGH REFLECTIVE PRACTICE IN MUSICAL IMPROVISATION PEDAGOGY

Welte, Andrea; Hadji, Nazfar

University of Music, Drama and Media Hanover, Germany

The professionalization of music education students requires university teaching formats that foster not only technical and didactic skills, but also reflective and personal dimensions of professional practice. Drawing on professionalization theories (Cramer 2023), this process is conceptualized as growing into the logic of pedagogical action, shaped by experiential learning and self-reflection.

The ECI research project in Hanover explores how innovative teaching formats—particularly team teaching and autonomous teaching practice—can support the development of profession-related competencies among Master's students in improvisation pedagogy. ECI formats can be characterized as subject-oriented, experience- and action-based, and agile teaching (Geuen 2022). Within the ECI framework, students plan, implement, and reflect on improvisation activities in diverse group settings. This requires openness, creativity, methodological breadth, and a high degree of reflective capacity. Structured, needs-oriented artistic-pedagogical and scientific mentoring supports the process.

Empirical data are generated through guided interviews, analyzed using qualitative content analysis (Kuckartz & Rädiker 2022). The study investigates how students articulate their learning processes, which challenges they encounter, and how they reflect on their actions.

Initial findings suggest that these teaching formats—particularly in combination—effectively promote individual professional development by encouraging meta-reflective engagement with the complexity and ambiguity of teaching. Students show increased awareness of diversity, inclusive practices, and the potential of education for democratic development.

The results offer insights into how experience-based and reflective formats in music education can foster sustainable professionalization and provide valuable impulses for the design of future-oriented curricula and profession-oriented university didactics.

Keywords: Um, quam, vendit, que

THE RELATIONSHIP BETWEEN ARTISTIC IMPROVISATION AND PEDAGOGICAL IMPROVISATION IN MUSIC TEACHER EDUCATION

Eikmeier, Corinna
Lübeck University of Music, Germany

A central question in music teacher education is how artistic and pedagogical practices intersect and enrich one another (Pecher-Havers, 2009). This presentation explores this relationship within improvisation pedagogy, asking how developing musical improvisation skills can enhance pedagogical competencies.

The study was conducted with music students, music school teachers, and general education music teachers who taught improvisation as part of the Everyone Can Improvise project in Lübeck. It draws on a triangulated qualitative dataset including interviews, video recordings, and classroom observations, focusing on changes experienced by participants during the project.

Two interrelated areas of professional growth emerged:

Artistic experience in improvisation:

Teachers with personal improvisation experience showed greater confidence and flexibility in adapting creative ideas to diverse learner groups. This supports the view that personal artistic engagement is a core competence in music teaching (Lugitsch, 2021), and highlights the importance of educators' own improvisational practice for pedagogical development.

Pedagogical improvisation:

Improvisation in teaching involves responding to the unexpected. The ability to navigate between structure and spontaneity is identified as a key pedagogical skill that benefits from conscious professionalization (Sawyer, 2011).

The study illustrates the dynamic interplay between artistic and pedagogical improvisation, offering insights into how these competencies can be cultivated in music teacher education. The findings inform the design of future teacher training programs that aim to promote both musical creativity and pedagogical responsiveness.

EVERYONE CAN IMPROVISE: CHALLENGES OF DEVELOPING THE MUSICAL COMPETENCIES OF FUTURE EARLY CHILDHOOD EDUCATORS FOR INCLUSIVE AND DEMOCRATIC MUSIC EDUCATION

Bačlija Sušić, Blaženka
University of Zagreb, Croatia

To support musical expression in integrated early childhood curricula, educators enhance children's creative and musical competencies while connecting music with other developmental domains (Bačlija Sušić et al., 2025). Building on findings from the Erasmus project *Everyone Can Improve*, which highlighted the benefits of multimodal improvisation storytelling, this research empowers future early childhood educators (ECEs) to foster both children's improvisational abilities and their own professional skills as facilitators.

Participants included children from two kindergartens in Zagreb, including those with special needs, and students from the University of Zagreb's Faculty of Teacher Education. An ethnographic approach was used to explore children's perspectives, culture, and experiences in early childhood education and care (Köngäs & Määttä, 2023). Participatory experiences in preschools supported children's creativity, collaboration, and improvisation while developing students' pedagogical competencies. Data collection included field notes, video recordings, photographs, and transcripts.

Integrating music into project themes engaged children in developmentally enriching activities such as sound exploration, body percussion, instrumental and vocal improvisation, movement, dance, and storytelling. These activities inspired imaginative play, collaborative learning and group creativity.

Students took on multiple roles as facilitators, observers, co-players. The experiences promoted children as competent creators and reflective collaborators, while strengthening students' improvisational and pedagogical skills.

This study demonstrates how multimodal improvisational learning fosters inclusive, democratic, and developmentally rich early childhood environments, contributing to both children's creativity and the professionalization of future educators.

Workshops

POSTMIGRANT PERSPECTIVES ON MUSIC EDUCATION: SCHOOLS AS ARENAS OF NEGOTIATION FOR BELONGING AND PARTICIPATION

Berilo, Irfan

Hanover University of Music, Drama and Media, Germany

General education schools and their music classrooms are key arenas in which social norms, belonging and participation are continually negotiated. In pluralistic societies they both reflect and shape how difference is addressed, how democratic values are enacted and how power is distributed.

This workshop invites participants to explore the potential of postmigrant perspectives to critically reflect on music education and reshape it in pluralistic societies.

Drawing on Naika Foroutan's theory of the postmigrant society (2021), which frames migration not as a deviation, but as a constitutive element of society, the workshop positions music education as a space where lines of difference like heritage, language, gender and power become pedagogically relevant and politically meaningful.

The workshop is structured in three phases:

1. Arrival and collective orientation: Two short warm-up activities support interpersonal connection and activate prior knowledge: a "living statistics" exercise and a Mentimeter-based word cloud on the term postmigrant society.
2. Theoretical input and case example: A short input introduces core ideas from postmigrant theory and highlights their relevance to democratic education. A case from school-based music teaching illustrates how belonging and exclusion are negotiated in everyday pedagogical practice.
3. Reflexive exploration: Through the "think-pair-share" method, participants reflect on how these issues relate to their own teaching and institutional contexts, concluding with a shared discussion (via thematic clustering or mapping).

The workshop aims to provide conceptual impulses and participatory tools to advance music education as a field of democratic participation and social cohesion. It offers space for open dialogue, acknowledges diverse educational realities and fosters reflection on how music teaching can respond to societal transformation.

The workshop is intended for 10–20 participants and requires a projector for visual presentation.

Keywords: Postmigrant Society, Diversity, Belonging, Democratic Participation, School as a Space of Societal Negotiation

LISTENING THROUGH THINGS: DIY PIEZO MAKING AND POSTDIGITAL STORYTELLING

Droll, Matthias; Treß, Johannes
Pädagogische Hochschule Freiburg, Germany

This workshop invites participants on a sonic expedition through the conference venue and its surroundings, transforming them into a post-digital sonic playground. After a short introduction to the construction and use of DIY piezo microphones, participants collaboratively explore the acoustic qualities of everyday spaces and objects. Guided by the ideas of post-digital storytelling (Jordan, 2019), recorded sounds, resonances, and found materials are transformed into miniature sound stories and improvisational performances. Drawing on concepts of Maker Music Education (Treß, 2024) and Critical Eco-Literacy (Schmid, 2023; Shevock, 2018), the workshop links artistic sound exploration with reflection on sustainability in a technology-driven world and material agency. In the final part, developed teaching materials and design principles are presented, fostering sustainable, collaborative, and creative forms of musical learning.

Keywords: Maker Music Education; Postdigital; Sound Exploration; Storytelling; DIY

HYBRID MUSIC-MAKING IN A DEMOCRATIC CLASSROOM. THREE SETUPS FOR EXPLORATION, CO-CREATION AND REFLECTION

Feneberg, Phillip (1); Rotsch, Tobias (2); Schaubruch, Josef (3); Werner, Lisa (2)
(1) Mozarteum Salzburg, Department Innsbruck, Austria; (2) Staatliche Hochschule für Musik Trossingen, Germany; (3) Johannes Gutenberg-Universität Mainz, Germany

Based on hybrid setups developed within the German research project *lernen:digital*, this workshop explores how hybrid music-making can foster shared participation, creativity, and collective authorship in music education. Drawing on the concept of the post-digital (Clements 2018; Buchborn & Treß 2023), the workshop addresses material, bodily, and digital dimensions of music-making and illustrates how hybrid setups can provide low-threshold access to it. This approach represents a relevance to everyday life, serving as a common language for building musical community in the classroom (Gerland & Niediek 2022; Werner & Rotsch 2025) and for connecting to diverse youth cultures (Treß 2024).

In our 90min-workshop, participants rotate through three hands-on stations and engage in performative and artistic actions with interactive, inclusive, and implementable setups (Schaubruch & Feneberg 2026). Each setup invites exploration, co-creation, and reflection – for instance, on questions of shared control, agency, and authorship.

1. DJing, VJing & LJing: combining music, moving images, and light in a collaborative performance inspired by popular music and club culture. Participants experience how sonic, visual, and spatial dimensions intertwine within a hybrid setup.
2. Playtronica & Everyday Objects: making music through touch and connection. Using Playtronica devices, everyday materials and even physical contact become interfaces for triggering and shaping sound.
3. Synths & Sonification: exploring organic and environmental interactions with sound. Participants use devices to integrate plants, light, or motion sensors into music-making – creating evolving, responsive soundscapes.

The workshop provides practical strategies for designing participatory, hybrid music lessons that embody democratic values. It offers inspiration for developing individual or combined setups that can be adapted to diverse teaching contexts. At the same time, it highlights both challenges and opportunities of hybrid music-making to democratize classroom practice – by enabling students to listen, negotiate, and act together across human, technological, and aesthetic boundaries.

Keywords: Digital Classroom Music-Making, Hybrid Setups, Portable Devices, Post-Digital Education

ENGAGING WITH BALKAN AND TURKISH RHYTHMIC TRADITIONS

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Eastern Mediterranean University, Cyprus

The sustainability of music education in Europe and across the globe is intrinsically connected to the broader notion of cultural sustainability. Within this framework, cultural and educational programs and initiatives implemented by governments, the European Union, and UNESCO serve as pivotal instruments in advancing the long-term viability of music education. Such sustainability is shaped not only by institutional policies but also by the transmission of cultural heritage through formal and informal educational processes. In this regard, folk songs and folk dances constitute key vehicles for safeguarding music as intangible cultural heritage. The reinterpretation of traditional elements through processes of pedagogical renewal and their adaptation to contemporary learning environments represent critical strategies for ensuring the continuity and sustainability of music education.

The purpose of this workshop is to teach folk songs, as elements of musical culture, through activities designed in accordance with the principles of Orff-Schulwerk Pedagogy. The overarching aim, however, is to highlight the importance of addressing sustainability in music education by grounding the transmission of pedagogically adapted cultural elements in diverse approaches.

We frequently encounter asymmetrical meters in Turkish and Balkan folk songs. Such meters often appear in patterns of $5/8$, $7/8$, and $9/8$ within the folk repertoire. In this workshop, the teaching of the Turkish folk song "Dere Geliyor Dere" in $9/8$ meter and the Bulgarian folk song "Zarad Tebe Mome" in $7/8$ meter will be facilitated through activities.

Workshop activities focusing on the teaching of folk songs in asymmetrical meters from two related cultures will enable participants to first explore ethnic rhythmic motifs through body percussion and instruments, and subsequently, to perform the songs with the addition of dance steps. This process will foster their cultural awareness, and offer a holistic learning experience related to the sustainability of music education.

Keywords: asymmetrical meters, sustainability, Turkish, Balkan, rhythm

THE CREATIVE STRING ORCHESTRA: BUILDING DEMOCRATIC PARTICIPATION THROUGH COLLABORATIVE MUSIC-MAKING

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Within many ensemble classrooms, particularly string orchestras, students are often positioned as interpreters rather than creators of music. This traditional hierarchy limits opportunities for agency, collaboration, and shared decision-making. In contrast, creative ensemble pedagogies that include improvisation, composition, and arranging invite students to participate as co-constructors of musical and social meaning, embodying democratic principles through practice.

Aims:

This workshop aims to model participatory approaches that cultivate democratic values within ensemble settings. Through hands-on activities, participants will explore how creative processes can promote inclusion, collective ownership, and student voice in music learning, aligning with EAS themes of participation, diversity, and social cohesion.

Activities:

The session is structured around three creative dimensions—improvise, create, and arrange. Participants will:

1. Engage in improvisation and collaborative riff-building exercises that encourage risk-taking and active listening.
2. Explore classroom-ready composition activities adaptable for various age and ability levels.
3. Collaboratively arrange short musical excerpts in small groups to experience distributed decision-making. Video examples, reflective discussion, and practical resources will support each phase.

Implications for Practice:

By engaging teachers as active participants in democratic music-making, this workshop demonstrates how ensemble settings can move beyond performance toward shared authorship, critical listening, and mutual respect. Attendees will leave with adaptable classroom strategies, assessment tools, and reflection prompts that position creativity as a pathway to democratic participation in music education.

Keywords: creativity, student-centered learning, composition, improvisation

MANY PERSPECTIVES, ONE MUSIC CLASS – ENGAGING METHODS FOR EVERYONE

Hametner, Stephan

Anton Bruckner Privatuniversität Linz (ABPU), Austria

The didactic principle of multi-perspectivity means recognising and appreciating diversity and differences in people's lives and values. This makes it particularly well suited to doing justice to the colourful heterogeneity in the classroom and enabling all learners – with their individual backgrounds – to participate equally in lessons.

This principle opens up many exciting and creative approaches to music teaching. For example, topics such as music history can be viewed from very different perspectives. The various interpretations and personal associations that arise when listening to music can also be taken up and used productively.

In the workshop, we draw on Dankmar Venus's system of five approaches to music – production, reproduction, reception, transposition and reflection. Using these categories, concrete methods of multi-perspectivity are presented, tried out together and reflected upon in discussion.

In addition, participants will learn about specific operators – verbs that describe multi-perspective processes, such as „fantasise,“ „narrativise,“ „associate“ or „construct.“ These serve as impulses for developing your own project ideas, which can then be shared directly with the group and further developed.

A particularly enriching aspect of this is the diverse composition of the participants: different backgrounds, experiences and perspectives not only make the workshop interesting, but also particularly lively. Since multi-perspectivity is geared towards participation and democracy, no prior knowledge is required – everyone is welcome!

Keywords: pedagogical content knowledge, diversity of perspectives, role taking, perspective taking, multiperspektivity, participation

RETHINKING CHORAL CONDUCTING AND SINGING: THE POWER OF CO-CREATION

Hiemetsberger, Johannes

University of Music and Performing Arts Vienna - mdw, Austria

A choir of singers capable of making music together – surely a shared desire. But what is the source of the power of singing together? Hiemetsberger, convinced that the source lies in the smallest unit, lets his choristers make music together in “duets”. The “choral fireworks” are thus ignited within the ensemble, significantly changing the role of the choral singer: choral conducting becomes “creating space for musical co-creation”, a far cry from the mythical maestro. In this workshop, Hiemetsberger gives participants an enticing opportunity to rethink choral conducting and singing, as applied to choral works ranging from alpine yodels to contemporary compositions, as an act of collaborative musical co-creation.

Keywords: Rethinking Choral Conducting and Singing: The Power of Co-Creation

"CLASSIC CROSSOVER" PRACTICAL MATERIALS FOR CLASSROOM MUSIC

Höfer, Friedrich

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Music practice has been the focus of music education in many international curricula in recent years. "Practice before theory" is considered a didactic principle. Accordingly, many educational institutions have more and more established corresponding courses in the curricula of teacher training and further education. At the same time, numerous publishers offer a variety of publications and materials especially for classroom music.

The following basic problems usually arise for class music practice: Pupils are very often only equipped with modest musical skills and little previous experience. On the one hand such arrangements therefore need to consist of very basic elements but on the other hand this should not be at the expense of musical quality or style. The publication "Classic crossover" of the presenter tries to meet this requirement. The concept is based on well-known works from jazz, pop and classical music. Specific stylistic features in terms of rhythm, melody or harmony provided the author with impulses for the composition of musical homages and metamorphoses for classroom music lessons in secondary education. All arrangements included go by the principle of inner differentiation, meaning the individual voices take into account the heterogeneous musical abilities within the class group.

The arrangements created in the classroom can obviously then be compared to the corresponding original classical pieces. In this workshop the speaker presents some arrangements and works with the participants musically. Basic instruments (percussion, body percussion, boomwhackers, keyboards ...) as well as voice and singing will be used.

The workshop promotes democratic participation by actively involving all students—regardless of their musical background—in making music together. Through stylistic diversity and internal differentiation, diversity is valued and used as a creative resource. This creates a musical togetherness that strengthens social cohesion and makes the foundations of democracy tangible in the classroom.

Keywords: classroom music, computer-assisted music-making, practical materials

GUMBOOT DANCE - A CHANCE TO REFLECT ON DEMOCRATIC VALUES AND TO PROMOTE SOCIAL COHENSION WHILE DEVELOPING MUSICAL SKILLS

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Gumboot dance is a dance form (traditionally dominated by men) also known by its traditional name "Isicathulo" (meaning shoes). According to tradition, it originated in the late 19th century in the gold mines of Johannesburg by South African workers who had to work there for mine owners under catastrophic conditions during apartheid.

Later, the gumboot dance became a form of cultural expression among miners who suffered from harsh working conditions and thus had an opportunity to let off steam, experience fellowship and to be revived.

Influenced by this history, the gumboot dance originally combined socio-political themes with rhythm, body percussion, dance, and singing.

The 90-minute workshop provides insights into the origins and practice of South African gumboot dance, which is still relatively unknown in Europe. It teaches the basics and demonstrates numerous ways in which rubber boots can be used creatively to make music in groups or classes. The practical examples are designed to be directly integrated into your own concepts.

Regardless of the experience of immersing oneself in this culture, gumboot dancing offers many points of reference to reflect on democratic and societal values; those will be explored during the workshop.

The aim is to give teachers of all school types an opportunity to make music in class size groups, regardless of prerequisites, while developing musical skills and immersing in music and socio-political topics.

For the practical part, please bring: sufficient beverages, comfortable clothing, and, if available, high (clean) rubber boots.

Keywords: socio-politics, creativity, democracy, percussion, dance, cohesion

FINDING COMMON GROUND: STRATEGIES FOR TEACHING MUSIC TO CHILDREN WITH SEND – SNAPSHOTS FROM ENGLAND AND SWEDEN

Johnston, Amy (1); Backman Bister, Anna (2)

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The musical progression and musical behaviours of children with Special Educational Needs and Disabilities (SEND) are not fundamentally dissimilar to that of their typically developing peers (Ockelford, 2008; Welch & Ockelford, 2010). Depriving them, therefore, of a high-quality music education that develops them as musicians is literally dehumanizing (Lubet, 2009) and as such, they are entitled to this as a matter of social justice. However, most research that connects disability and music is not aimed at music education or particularly accessible for teachers, but is typically music therapy focused (Berthén et al., 2022). Given the coexisting nature (Ockelford, 2008) and increasing complexity (Salt, 2010; Carpenter, 2007; Pinner, 2017) of learners' needs in special school settings, this is concerning and has resulted in a lack of professional guidance available for teachers of music.

Based on the research and professional work of both presenters, this workshop explores an intersection of knowledge between the practice of in-service generalist teachers in special schools in England and music teachers in Sweden. Suggestions of the Pedagogical Content Knowledge (PCK) required for teaching music to pupils with SEND, and the training required to develop this with both groups of practitioners, are shared and discussed. Practical examples will highlight the importance of teachers knowledge and competence i.e: selecting appropriate and accessible instruments and notation; movements, non-verbal strategies, cues for teaching musical concepts; and principles for adaptations (Backman Bister et al., 2025; Johnston, 2023).

This workshop offers a mutual approach to and understanding of SEND music teaching as an area of professional practice. However, the ideas shared are simply a starting point; given the range of SEND seen in today's classrooms, teachers will need to continually adapt their pedagogy and teaching strategies further to meet the specific and increasingly complex needs of learners with SEND.

Keywords: SEND Music, Teacher training, Social Justice

SOCIAL JUSTICE PEDAGOGY FOR MUSIC EDUCATION: A FRAMEWORK FOR UTILIZING SOCIAL JUSTICE CON- CEPTS TO ADVANCE AGENCY AND PARTICIPATION IN THE MUSIC CLASSROOM

Kleyensteuber, Katja
Mozarteum University, Austria

This 90-minute workshop focuses on utilizing social justice pedagogy in music education as a framework to advance student agency and participation in the music classroom. Over the last few decades, social justice (Ryan, 2020), critical pedagogy (Abrahams, 2005), culturally responsive teaching (Gay, 2002), artistic citizenship (Bradley, 2018) and anti-bias education (Derman-Sparks, 2010) have become more prominent research topics in education – although they are still often omitted from music curricula. With increasingly heterogeneous student populations, it is even more important that we understand the significance of these social justice concepts and the potential they have for application in music education settings.

Many music teachers may already be unknowingly using elements of social justice pedagogy in their current teaching practices, or may be interested in using them but do not know where to begin. This framework aims to help music teachers affirm student identity, bring awareness to diversity, advocate for justice, and take action to make sure all students have agency in the music classroom and beyond. The workshop will begin with a group warm-up and overview of the social justice pedagogy framework. Participants will then take part in a self-reflection activity before collaborating in small groups – where they will be guided in discussing the elements of social justice pedagogy and brainstorming how these concepts can practically be applied in a variety of music education settings. This workshop will further music educators' understanding of social justice pedagogies and empower participants to begin thinking about music education through a social justice lens.

Keywords: music education, social justice, agency, critical pedagogy, culturally responsive teaching

LIVING CIRCUITS - PLANT MUSIC PERFORMANCE

Krüger, Paul
independent researcher

Living Circuits" merges electronic live music with the hidden biological processes of the plant world. Through biosonification, subtle fluctuations within living plants are translated into musical parameters and integrated into a live performance system.

The result is a generative live set between control and unpredictability, where plants are not mere visual artifacts but active agents within the performance. Pulsating rhythms, evolving textures, and organic soundscapes emerge in real time and continuously shift, interacting with elements of electronic dance music.

Keywords: Sonification, Electronic Live Music, Synthesizer, Plant Music

CREATIVE PLAY WITH PORTUGUESE MUSIC: UNLOCKING VOICES AND BODIES, FOSTERING CHILDREN'S MUSICAL AGENCY AND PROTAGONISM

Madalozzo, Tiago (1); Madalozzo, Vivian Agnolo (2)

(1) *Bragança Polytechnic University, Portugal*; (2) *University of Minho, Portugal*

Portugal is a country shaped by multiple cultures, which resonates every day in vibrant communities of musical diversity in schools. After the 32nd. EAS Conference in Évora, this workshop intends to invite the participants to a joyful musical trip back to Portugal. The session seeks to foster the participants' creativity and play through music and movement proposals from across the country, with diverse methodologies to unlock voices and bodies: the participants', and their students' ones. The workshop is organised in three dimensions: i) creative and playful proposals with Portuguese music, designed as a class for 0-12-year-old children; ii) key concepts for theoretical discussion; and iii) methodological remarks involving planning and classroom management. Activity examples include the dance "Silva silva, enleio enleio" (from the Alentejo region, collected by Marchi, Piedade & Morais 2010), with the participants invited to improvise lyrics and movement; the song "Tia Anica" (from the Algarve region), with the participants engaged in gesture and rhyming improvisation; and the song "Dom Frederico", with the participants replacing the words with creative gestures. The main concepts to be addressed are: i) the role of music in children's cultures (Sarmiento, 2021) related to learning contexts; ii) children's musical agency and protagonism (Madalozzo, Fernandes & Ilari, 2025) within the Portuguese educational context; iii) participatory music practices in teaching and learning contexts (Baker, 2021); iv) music education as a common good and a possibility for fostering democratic citizenship based on equality, collaboration, sharing, and care (Kioupkiolis, 2019); and v) active citizenship in school (Fernandes, 2021) through music education. Besides the methodological discussion, the main implication for future practices is the development of a horizontal, democratic, and creative approach to music education among the participants, which may lead to the dissemination of songs, musical games, and inventive ideas to be adapted to their educational contexts.

Keywords: Music in childhood, teaching and learning music, music class planning, classroom management, Portuguese repertoire

CHOIR-IMPROVISATION

Petersen, Udo
Julius-Leber-Schule, Germany

Choral improvisation is ideal for school classes and choirs. With a democratic setting, a well-thought-out but simple structure, and controlled by breath, interesting soundscapes are created. The center as a place of listening and experiencing is a central component.

Different settings are tested and reflected upon on site.

Keywords: Improvisation, inclusion democracy

DESIGN THINKING IN MUSIC TEACHER TRAINING: CONNECTING DEMOCRACY, MUSIC AND DIGITAL LITERACY

Spieker, Benno (1), (2)

(1) *ArtEZ University of the Arts, The Netherlands*; (2) *University of Twente, The Netherlands*

Recently, two new subject areas —Digital Literacy and Citizenship Education (SLO, 2025)—have been introduced in the Netherlands to define what pupils are expected to achieve in these subjects during primary education and the first years of secondary education. This development prompted last semester's innovation assignment for third-year students (pre-service music teachers at a Dutch conservatoire) in the music education laboratory course called moLab (Author, 2021).

The course aims to help students innovate music education through the iterative development and implementation of technology, while also practicing research skills and learning how to design technology as domain experts in music education. Last semester's innovation assignment explored how democracy—as a key theme within citizenship education—can be taught through technology by integrating these new subject areas with music education.

In this workshop, participants will engage in the same innovation assignment while experiencing the key elements of the moLab course. Following a short introduction to the course and the assignment, participants work in groups through six stages of design thinking: empathise, define, ideate, prototype, test (Hasso Plattner Institute of Design at Stanford, 2018) and implement. Each group will be joined by one or more moLab students.

In four short rounds (10 minutes each), the groups will: 1) briefly research the theme of democracy; 2) decide on the main design criteria; 3) generate ideas for possible technology designs that fit the criteria; and 4) the moLab students will then present their own prototypes. Participants will subsequently be invited to test these prototypes, which will be accompanied by posters to illustrate the implementation stage of the moLab course. We conclude with a plenary discussion in which participants reflect on their experience and leave with practical ideas for connecting democratic and digital literacy goals to music education in their own teacher training programmes.

Keywords: Design thinking, Music teacher education, Digital literacy, Citizenship education, Music education

DEMOCRACY IN MUSIC EDUCATION - A TEAM WORKSHOP

Stade, Philip (1); Buchborn, Thade (1); Perakaki, Elissavet (3); Rotar Prance, Branka (2); Rumpeltes, Michael (4); Widdermann, Lena (1)

(1) Music University Freiburg, Germany; (2) Academy of Music, University of Ljubljana, Slovenia; (3) Department of Music Studies, National and Kapodistrian University of Athens, Greece; (4) University College of Teacher Education, Lower Austria, Austria

This 90-minute workshop examines how democratic music education can be conceptualized and practiced, drawing on design-based research within the European project TEAM – Teacher Education Academy for Music. Building on theoretical perspectives in democratic music education (Allsup, 2007; Woodford, 2005; DeLorenzo, 2016), the session is grounded in the Reference Framework of Competences for Democratic Culture (Council of Europe, 2018), which addresses values, attitudes, skills, and knowledge and critical understanding. Through a combination of practice-based activities and collective reflection, the workshop investigates how democratic practices can be articulated and enacted in music education.

The workshop is a revised version of the student session at the EAS in Dublin 2024. Participants begin with a participatory warm-up, followed by a phase of personal reflection. In small groups, they then share and discuss their own experiences with democracy and participation in educational contexts. These reflections are subsequently connected to designs and impulses developed within TEAM, enabling participants to generate insights that inform both their pedagogical practice and the project's ongoing research.

The format is embedded in TEAM's iterative research design. First insights from reconstructive studies of explicit and implicit knowledge on democracy and participation in music universities suggest that the democratic norm is reflected in diverse and sometimes contradictory ways in everyday practice (Buchborn & Stade, 2025). By situating personal perspectives within a research-informed framework, the workshop contributes to a European discourse on how democratic principles can be meaningfully integrated into music teaching and learning across varied contexts.

Keywords: democracy, participation, reflection, design-based research

CREATIVE FLOW IN PRACTICE: SELF-REGULATION AND CONSTRAINTS IN TEACHING IMPROVISATION

Stijnen, Jo (1); Verneert, Filip (2)

(1) *University of Antwerp, Belgium*; (2) *University of Ghent, Belgium*

How can music teachers create improvisation activities that encourage participation and engagement? This interactive workshop invites participants to reflect on how task constraints and self-regulation interact in musical improvisation. It also gives them useful tools for teaching music in an engaging and democratic way.

Participants will engage in hands-on improvisation exercises that demonstrate how different levels of freedom and preparation time affect how creative flow, especially in novice improvisators. The workshop addresses the significance of finding a balance between structure and freedom. It also covers basic self-regulation skills like setting goals, reflecting on creative action, and using different strategies.

We will look at how self-regulation can help different types of learners deal with challenges, take creative risks, and find their own musical voices in class settings through group work and guided discussion. At the end of the session, participants will work together to come up with flexible lesson plans and classroom scenarios that will give teachers real tools to promote agency, belonging, and creative expression. These methods are based on recent empirical studies we did on flow, constraints, and self-regulation in music education.

Keywords: improvisation, flow, task constraints, self-regulation

AMPLIFYING VOICES: INTEGRATING FEMALE COMPOSERS INTO MUSIC EDUCATION

Tollefsen, Maria Medby
The Arctic University of Tromsø, Norway

For decades, the repertoire performed in Norway has been dominated by male composers from the Western world, a trend that is also reflected in the teaching materials used in higher music education. In recent years, there has been a growing desire—both nationally, within my institution, and personally—to highlight repertoire from a broader diversity of composers, particularly in terms of gender (Mittner, L., 2024). As an aural skills teacher, I have a unique opportunity to introduce students to unfamiliar music through the examples and exercises I use in my teaching. By incorporating works by underrepresented genders, I aim to amplify the voices of composers who deserve greater recognition and encourage future musicians to perform music from a more diverse range of creators.

This workshop seeks to share the outcomes of my efforts to diversify the repertoire used in aural skills education, with a particular focus on Norwegian female composers. Participants will gain insight into how inclusive repertoire can be integrated into teaching practices and how it can contribute to a more equitable musical landscape.

The workshop will feature a collection of exercises and teaching materials developed through my research and repertoire exploration. Participants will engage in interactive activities, including singing, movement, and improvisation, to familiarize themselves with music by Norwegian female composers. These activities will also demonstrate methods for developing harmonic understanding, audiation skills, rhythmic proficiency, and more. The session emphasizes hands-on participation.

By showcasing music from an underrepresented group, this workshop provides educators with practical tools to diversify their teaching repertoire. It also highlights the importance of representation in shaping the future of music education and performance. Participants will leave with concrete strategies to promote inclusivity and celebrate the contributions of female composers in their own teaching and professional contexts.

Keywords: Gender diversity, repertoire, higher music education, methods for teaching

RECLAIMING THE SINGING VOICE – WHO GETS TO BE HEARD? EXPLORING VOCAL IDEALS, PARTICIPATION, AND DEMOCRATIC PRACTICE IN THE MUSIC CLASSROOM

Tveita, Emma; Tanggaard, Ulla
Gothenburg University, Sweden

This workshop explores the singing voice as a site of democratic engagement, identity, and empowerment in music education. Based on experiences from Swedish teacher education programs, we address how students' vocal insecurities, reflect broader issues of exclusion, normativity, and silencing.

The Silenced Voice: A Democratic Concern

When students do not feel entitled to use their voice, it becomes not simply a pedagogical issue—but a democratic one. This has long-term implications. Future educators who lack vocal confidence may struggle to create and lead inclusive musical activities based on a variety of voices. The music classroom must therefore become a space where students are supported in reclaiming their voice—both on an individual level as well as on a reflective level when it comes to repertoire.

The workshop draws on Nick Couldry's concept of voice as a value—not merely the capacity to speak, but the recognition that one's voice matters in shaping social and political life (Couldry, 2010). It also builds on Gert Biesta's notion of subjectification and education as a space for becoming, where the purpose is not only to learn but to exist meaningfully in relation to others (Biesta, 2017).

Format

We invite the participants to a 45-minute interactive voice workshop where we together explore how different sounds and singing ideals can be acknowledged and valued in the classroom. We will work together with a versatile repertoire and experience examples of how a plurality of vocal sounds can be explored and discussed with the conference participants. As a way of working practically with the voice, we take our starting point in Janice Chapman's thoughts on Primal Sound as described in her book *Singing and teaching singing* (Chapman, 2017).

Keywords: singing voice, vocal confidence, inclusive repertoire, vocal ideals

VOICES FOR BELONGING: CREATIVE SINGING AS A PATHWAY TO PARTICIPATION AND SOCIAL COHESION

Van Der Sandt, Johann (1); Jiříčková, Jiřina (2)

(1) *Free University of Bozen, Italy*; (2) *Charles University, Prague, Czech Republic*

Singing is more than a musical act – it is a practice of participation and belonging. In classrooms, it offers children the chance to connect across differences, to negotiate meaning together, and to experience themselves as valued contributors. This workshop explores how creative singing activities can nurture diversity and strengthen democratic life in schools.

Our starting point is simple: every child has a voice worth hearing. When children are encouraged to experiment with sound, rhythm, and movement, they learn to take initiative, respect others, and collaborate in shared musical moments. Such experiences build bridges between cultures and empower children as capable agents in their communities.

Participants in this workshop will try out inclusive practices such as call-and-response games, rhythm circles, and group improvisation. These methods demonstrate how singing can generate trust, spark creativity, and foster social cohesion. By placing children at the centre, teachers can turn music-making into a living practice of democracy.

Keywords: Inclusive music education, Creative singing, Child agency, Collaborative music-making

FROM STORIES TO SYSTEMS: MUSIC EDUCATION AS A PARTICIPATORY SPACE FOR SUSTAINABILITY

Van Dooren, Lina (1); Stade, Philip (2); Girdzijauskaitė-Pociene, Jonė (3); Widdermann, Lena (2)

(1) *Malmö Academy of Music, Lund University, Sweden*; (2) *Hochschule für Musik Freiburg, Germany*; (3) *Klaipėda Vydunas Gymnasium, Lithuania*

Sustainability is a broad and complex idea, yet it can be meaningfully introduced to learners of all ages in the context of music education. Grounding music education practice in democratic values promotes inclusion and allows all pupils to participate in creating a shared understanding of sustainability that is relevant to them. Therefore, this workshop presents a pedagogical design that supports primary and lower secondary school pupils' engagement with sustainability through composition exercises.

By framing sustainability in a relational paradigm, the workshop highlights how music education can support awareness of interdependence in ecosystems and societies, and how such an awareness connects to democratic participation and social engagement (Hess, 2019). Through the integration of music and storytelling, the design seeks to address both cognitive and affective qualities of sustainability (Ojala, 2013).

Developed within the Erasmus Plus TEAM project, this workshop follows a pedagogical design that has been adapted for music lessons in primary and lower secondary school. It contains three parts:

1. Introduction: sustainability is explored through music-based activities adaptable to different ages and levels of musical proficiency. The aim is to build systems awareness by noticing interconnections and interdependence.
2. Composition: participants collaboratively compose a short musical story, using musical elements to represent sustainability-related ideas, thereby practicing both creative expression and relational thinking.
3. Reflection: the process concludes with two levels of reflection: one on the artistic ideas behind the composition and one linking the activities back to participants' own teaching practices.

Through this design, the workshop offers a concrete approach to integrating global concerns into everyday music teaching. Participants will gain tools to develop pupils' systems awareness, empathy, and collaborative agency, thereby linking music education to democratic, ecological and social aims.

Keywords: Creating music, pedagogical approaches, sustainability, systems awareness

„SING WITHOUT FEAR!“ - AN APP THAT PROMOTES DEMOCRATIC PROCESSES BY HELPING ADULTS SING WITH CHILDREN.

Weyrauch, Oliver (1); Keller, Jochen (2)

(1) *University of Kaiserslautern Landau, Germany;* (2) *Deutsche Staatsphilharmonie Rheinland-Pfalz, Germany*

Almost all children attend daycare and primary school, most can use their voice for musical learning - regardless of their respective musical background and socio-economic status. This shows the great potential of singing for an equal, sustainable access to musical education. In practice, however, there is not much inclusive participation in music culture through singing in these educational institutions, because there are too few staff trained in music and the non-specialist music teachers have inhibitions to sing.

With the app „Sing without fear!“ (presented on the EAS Conference 2025, at that time in development), freely available from spring 2026 for mobile phone and smartboard, the educators can train their singing voice and use playbacks as support, both for their own preparation and together with the children.

„Sing without fear!“ is intended to supplement the existing successful training offers, requalifications, etc. by being individually useable at any time and accompanying the educators in everyday professional life, so that they sing more often and better with the children.

After an overview of the background and goals of the app, the participants of the workshop download the free app on their mobile phone and test it. The results will be summarised in the plenary session and made available to the authors as feedback for further development.

The app is intended to help, on the one hand, to overcome social barriers, by singing with as many children as possible, on the other hand, to promote participatory processes: Children and teachers, but also parents and other caregivers, learn the songs together ‚at eye level‘. Teachers do not have to be vocal role models. Ultimately, students understanding of democracy can be promoted through their participation in music lessons. It should also be used in the training of educators and primary school teachers and in teacher training.

Keywords: inclusion, social barriers, participatory processes, digital tool

SING TOGETHER! SCHOOL-BASED POP CHOIRS AS SPACES OF PARTICIPATION

Wieland, Elisabeth

Mozarteum University Salzburg, Austria

This workshop explores how collective singing in school-based pop and youth choirs can foster participation, creativity, and musical engagement. Focusing on accessible and motivating approaches to choral work, it demonstrates how popular music can become a bridge between students' everyday musical worlds and the goals of music education in schools. The session begins with a short "Pop-Up Pop-Choir" experience, illustrating how spontaneous participation and instant music-making can create a sense of community and shared ownership. Building on this idea, the workshop then turns to more traditional choir settings, including singing from notation. Participants will experience and discuss practical methods for rehearsing and performing pop choir repertoire with adolescents.

A key focus lies on musical co-creation: how students can be involved in artistic decisions—not only by choosing repertoire, but shaping their meaningful interpretations and developing ideas for performance and movement. These participatory processes encourage motivation, self-efficacy, and collective responsibility, while strengthening the social dimension of school music-making. Also democratic dimensions of choir singing - which are easier to access with young people in popular music - will be highlighted.

Participants will receive hands-on ideas for selecting suitable songs, leading rehearsals, and arranging pop choir pieces—sometimes even "live" during the rehearsal process. Core musical elements such as groove, phrasing, timing, and stage presence will be explored practically through singing and movement.

By combining musical experience, practical engagement, and collaborative creativity, the workshop invites reflection on how pop choir work can support participatory and musically high-quality learning environments. It aims to inspire music teachers and educators to integrate popular choral practices that are both artistically fulfilling and socially meaningful.

Keywords: School choir, Participation and democratic dimensions, Popular music education, Creativity and co-creation, Music teaching practice

FRAGMENTS OF VOICES: POETIC INQUIRY AS A METHOD FOR COLLABORATIVE MEANING MAKING

Wikström, Hannes
Lund university, Sweden

This workshop presents an interactive and participant-oriented form of poetic inquiry that invites active and collaborative exploration of student voices through artistic, hands-on engagement.

By combining ideas from concrete and graphic poetry – such as those of the pioneering poet and theorist Mary Ellen Solt – with principles of arts-based and participatory research, the session introduces a method of poetic inquiry that turns data into collaborative reflection.

During the workshop, participants – teachers, students, or researchers – are encouraged to create their own concrete (graphic) poems using words and fragments derived from transcripts of student interviews. Drawing on the well-known concept of “Fridge Poetry” or “Magnetic Poetry”, the comparative act of combining in vivo statements (words and sentences derived from raw data) is presented as a creative analytical tool, particularly suited to dialogic group processes where the interpretation of student voice is in focus.

The method showcased has been developed and utilised within a PhD project in music education, focusing on interdisciplinary, project-based learning in the Swedish Arts and Music School. All research participants are fully anonymised in the “magnetic-poetry kit” used during the session. Workshop participants will also have the opportunity to create their own samples of “poetic magnets” – ideal for those wishing to bring home a concrete idea for their own educational/researcher practice.

Ultimately, the workshop demonstrates a playful yet rigorous method with potential to foster democratic participation, strengthen social cohesion, and inspire collaboration across educational communities.

Keywords: Student voice, Poetic inquiry, Collaboration, Reflexive practice, Lived democracy

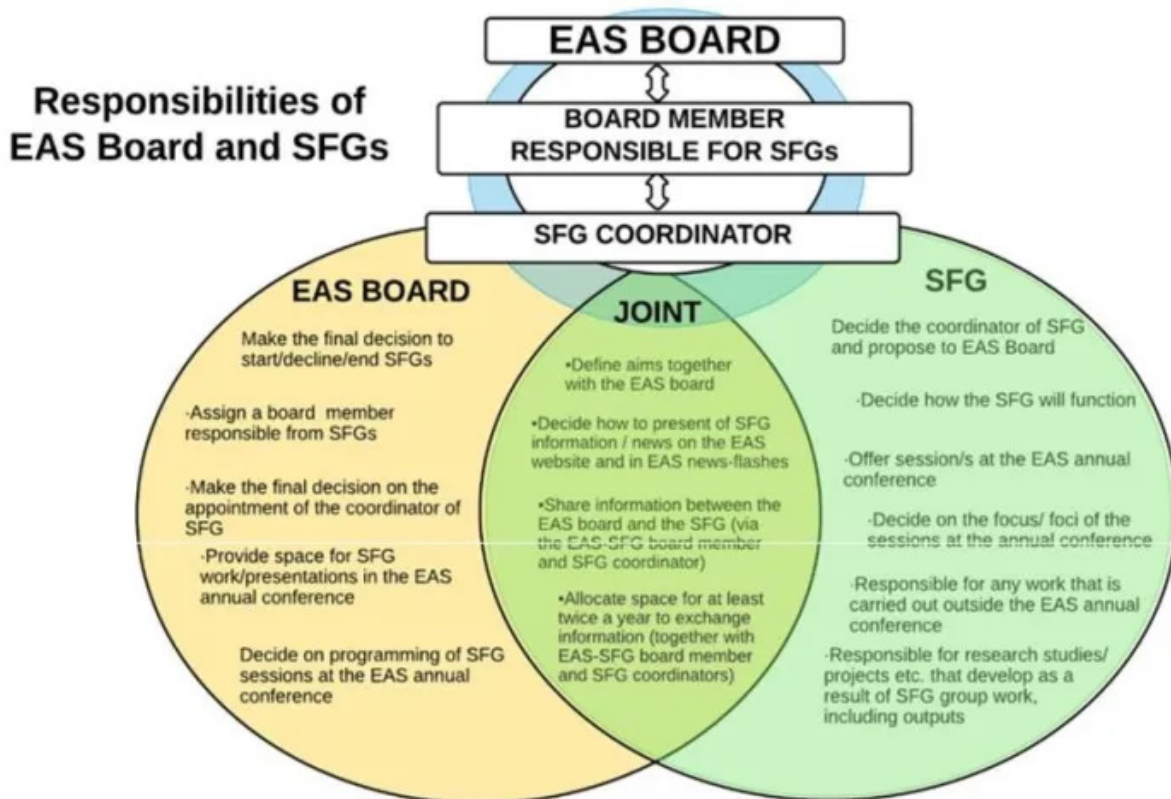
Special Focus Groups

- EAS Special Focus Groups (SFGs) are working groups of EAS members with defined aims which have been agreed with the EAS board.
- SFGs provide a forum within EAS for the involvement of individuals drawn together by a common interest in a field of study, teaching or research.
- EAS provides SFGs programme time at the annual conference, publicity, scheduling, viability and the prestige of EAS affiliation.
- EAS offers SFGs the use of the EAS webspace and social media to publicise their work.

At this moment, in the EAS, there are the following SFGs:

- PRiME – Practitioner Research in Music Education
- DigiTiME – Digital Technologies in Music Education
- SiME – Singing in Music Education
- InclusME – Inclusion in Music Education
- ImprovME – Improvisation in Music Education
- SustainMe – Sustainability in Music Education

If you want to join an existing SFG or start a new SFG please contact the EAS Board Member responsible for SFGs, Prof. Jelena Martinović Bogojević: jelena.bo@ucg.ac.me.



SPECIAL FOCUS GROUP
Digital Technologies
in Music Education

Focus

- Sharing of current practice that we feel works well in our own cultural context, both in school music and in teacher education.
- Sharing of research into ICT and music learning and teaching, both in school music and in teacher education.
- Generating new ideas for further research in this field, including ideas for gaining funding.
- Potential future joint research projects related to classroom music and technology / music teacher education and technology.

Aims

- To share understandings about, and practice, in the use of music technology to support musical learning, both in schools and in music teacher education.
- To identify obstacles that prevent or delay the development of 'music and technology' as a tool for learning in schools, and to suggest ideas as to how these obstacles can be eliminated or bypassed.
- To support young student teachers/ researchers in developing their work with and/or research on ICT in music education.

DigitIME Coordinator: Krebs, Matthias (AUT)

DigitIME Steering Committee: Krebs, Matthias (AUT) and Bade, Fabian (DE).

If you want to join DigitIME or make contact with the coordinator, please use the contact form of the EAS website (specify "DigitIME" in your request):

<https://eas-music.org/contact/>

SPECIAL FOCUS GROUP
Improvisation in Music Education

Focus

- A platform for sharing didactic approaches, models of best practice and hands-on experience from music classrooms and other areas of music education
- Shaping a joint transnational community of improvisational practice in music education
- Exchange on interdisciplinary interfaces to improvisation (dance, movement and embodiment, postdigital music technology, impro theatre, improvisation in creative teaching, ...)
- Exchange of empirical results, theoretical knowledge, and research methods on improvisation.
- Design of joint transnational research formats
- Exchange platform for the strategic design and transformation of school and university curricula with a focus on improvisation.

Aims

With our focus group we aim to establish...

- a transnational research network concerning improvisation in music education
- a broad exchange about different understandings of improvisation, didactic approaches and empirical findings from the field.
- the exchange and common differentiation of methods and methodologies to investigate improvisation in the field of music education.
- an increasing visibility and relevance of improvisation in the entire field of music education.

ImprovME coordinator: Treß, Johannes (DE)

If you want to join the ImprovME group or make contact with the coordinator, please use the contact form of the EAS website (specify "ImprovME" in your request): <https://eas-music.org/contact/>

SPECIAL FOCUS GROUP Inclusion and Music Education

The EAS special focus group “Music Education and Inclusion (InclusME)” gathers teachers and researchers who are interested in inclusive music-making situations and research in music education in inclusive settings.

The term inclusion can mean many things, but we embrace the notion that inclusion is seen as a universal human right. The aim of inclusion is to embrace all people irrespective of race, gender, disability, medical or other need. It is about giving equal access and opportunities and getting rid of discrimination and intolerance (removal of barriers).

InclusME aims at connecting European teachers and researchers involved or interested in inclusive education in music education to make their work more visible to the interested public. Between the annual EAS conferences, digital meetings take place to provide a platform for knowledge exchange among interested colleagues in order to organise common symposia and a forum for possible future collaboration.

InclusME coordinator: Backman Bister, Anna (SWE)

InclusME Steering Committee: Backman Bister, Anna (SWE) and Phung, Veronika (DE)

If you want to join InclusMe or make contact with the coordinator, please use the contact form of the EAS website (specify “InclusMe” in your request):

<https://eas-music.org/contact/>

SPECIAL FOCUS GROUP
Practitioner Research
in Music Education

Focus

The EAS SFG PRiME gathers those teachers and researchers that are interested in the field of Practitioner Research in Music Education.

Practitioner Research is used as the umbrella term for projects conducted by music teachers researching on their own praxis – alone, in teams or in cooperation with external researchers. Practitioner researchers do carry out self-studies, experimental research, design-based research, interpretative research, action research or a combination of these approaches.

Music teachers' practitioner research involves teacher-researchers in problems that they, as practitioners, perceive as important; it generates immediate and often profound benefits for the teacher-researchers and their students; it produces various kinds of knowledge; and, by generating narratives of improvement, including obstacles and setbacks, it can encourage and inspire other teachers.

Aims

The aims of the EAS Special Focus Group PRiME are to connect European practitioner researchers in music education, to make their work more visible to the interested public, and to colleagues, to offer meetings, common symposia and knowledge exchange.

PRiME coordinator: Endres, Annika (DE)

If you want to join PRiME group or make contact with the coordinator, please use the contact form of the EAS website (specify "PRiME" in your request):

<https://eas-music.org/contact/>

SPECIAL FOCUS GROUP
Singing in Music Education

Singing has traditionally held a central place in classroom music education in European countries. SiME aims to provide an opportunity for dialogue and Europe-wide exchange about different practices and research. SiME offers a platform for this dialogue in form of a network of practitioners and researchers to develop, support and disseminate singing projects and research on the subject of singing in schools. A long term aim is to link relevant research to policy concerns in order to promote and maintain healthy and vibrant singing cultures in European schools.

SiME currently brings together over 100 EAS-affiliated researchers and practitioners.

Vocal education research

This is a hub for current research projects of SiME group members. Please contact SiME at SiME.SFG@gmail.com if you have current research projects, proposals, or publications you wish to share on this site!

Vocal practice with children

This is a space to share projects and best practice in singing with children and adolescents in a school context. If you would like your project to be featured below, please contact us: SiME.SFG@gmail.com

SiME coordinator: Wolf, Motje (UK)

SiME Steering Group: Schaumberger, Helmut; Callaghan, Lynsey; Koren, Morel; Imthurn, Gabriel

If you want to join SiME or make contact with the coordinator, please use the contact form of the EAS website (specify "SiME" in your request):

<https://eas-music.org/contact/>

SustainME

SPECIAL FOCUS GROUP
Sustainability in Music Education

Focus

SustainMe is a Special Focus Group and a call for action within the EAS community. It engages members in exploring sustainability as a central theme for music education – examining the politics of unsustainability, imagining alternatives, and co-creating just, resilient, and vibrant educational ecosystems.

SustainMe invites collective inquiry into systemic change across educational practices, policies and cultures, informed by intersectional, posthuman, and future-oriented perspectives. Through creative formats, open dialogues, and critical reflections, SustainME works as a living laboratory for sustainable transformation.

Aims

Guided by the EAS mission, SustainME positions ecological sustainability as an urgent and transformative framework. It approaches sustainability not only as theory but as practice – enacted through participatory, creative, and activist interventions at EAS conferences and beyond. The SFG aims to

- 1) reimagine music education through sustainability and
- 2) activate ethical and inclusive practices.

Aligning our activities with the theme of the annual conference, SustainME creates hands-on testing grounds where teachers, researchers, students, and policy-makers can try out sustainable ways of gathering, collaborating, and imagining.

Through low-impact activities, shared resources, and participatory sessions, we explore and model how sustainability may take shape in everyday educational practice. SustainME brings together a growing community committed to shaping music education's role in a more just and interconnected world.

SustainME coordinator: Van Dooren, Lina (SE)

Steering Committee: Houmann, Anna (SE), Van Dooren, Lina (SE), and Schmid, Silke (DE).

If you want to join the SustainME group or make contact with the coordinator, please use the contact form of the EAS website (specify "SustainME" in your request):

<https://eas-music.org/contact/>

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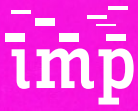
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We are committed to organising this event in accordance with the guidelines of the Austrian Ecolabel for Green Meetings (UZ 62)



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